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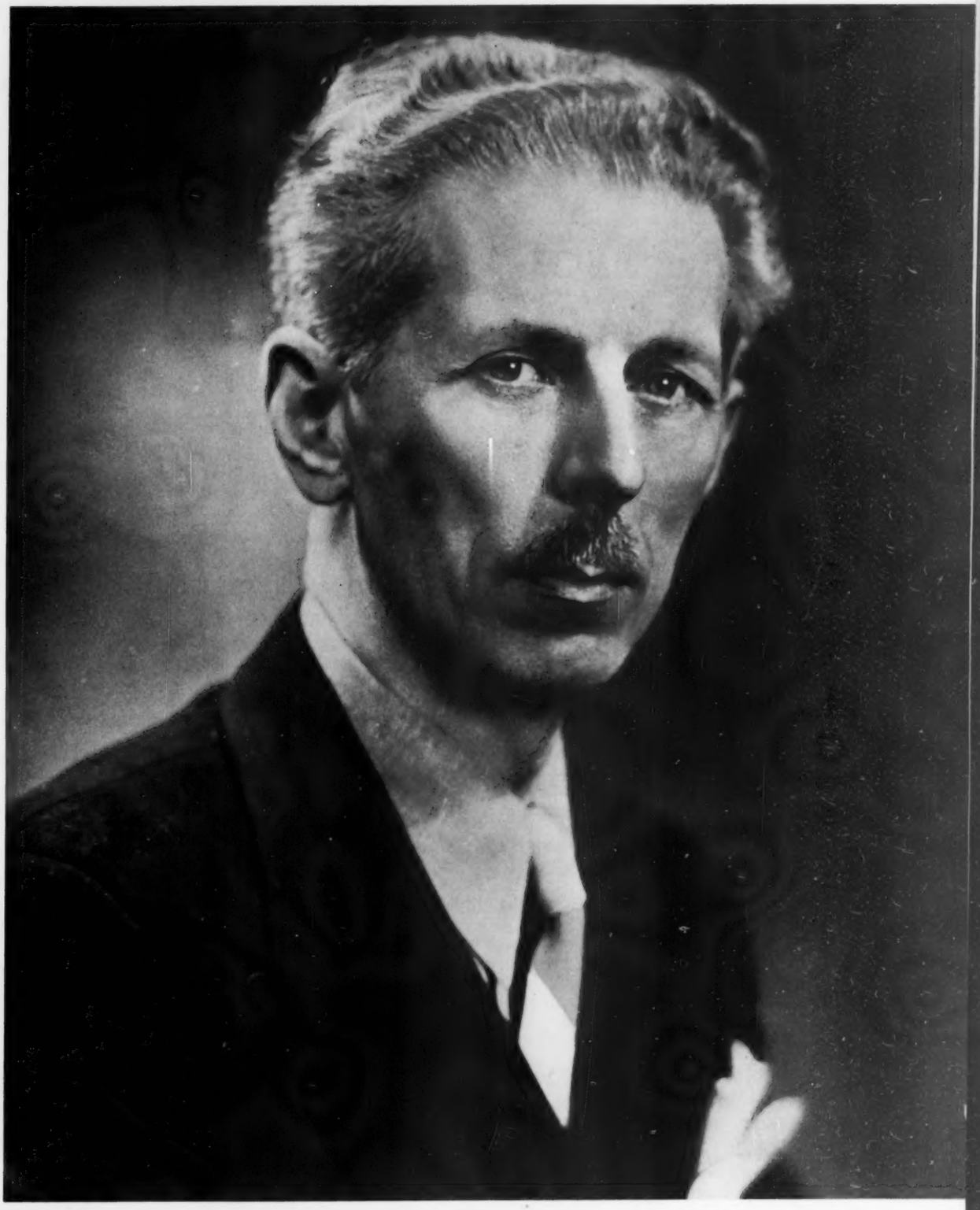

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CELEBRATING LAWRENCE TIBBETT'S 25th ANNIVERSARY AT THE METROPOLITAN . . . On Jan. 13, when he appeared as Rigoletto, a group of artists who were active there at the time he joined the company gathered to commemorate the occasion. L. to r., standing are Maestro Giorgio Polacco, Lucrezia Bori, Giuseppe de Luca and Louis d'Angelo; seated, Giovanni Martinelli, Queena Mario, Mr. Tibbett, Karin Branzell and Friedrich Schorr.

Tibbett's 25th Anniversary

Lawrence Tibbett on Jan. 21 sang for the first time Capt. Balstrode in Britten's Peter Grimes. Following the opera, presentations were made on stage by 300 of his associates of the company. Charles M. Spofford, "Met" Guild president, presented a scroll declaring that "the Metropolitan Association desired to record its appreciation of the one-quarter century of service on the part of a distinguished American baritone." He also received a gold watch, inscribed "to Larry" by his colleagues, and a set of cuff links, both presented by Mr. D'Angelo, a gold chain, a specially designed Steuben glass bowl, and a pair of book-ends. Congratulations!

Copyright Changes Urged

Proposals for changes in the U. S. Copyright Law are in the air again, particularly as UNESCO is interested in promoting international artistic relations of the highest equity and benefit to individual composers.

Among suggestions recently made for changes in the law were those by Dr. Luther Evans, Librarian of Congress. Speaking on "Copyright and the Public Interest" in one of a series of Bowker Memorial Lectures at the New York Public Library on Jan. 13, he brought up some matters that might be pondered by our lawmakers.

According to a résumé of his talk issued by the New York Public Library, Dr. Evans said, "these laws are not only creating animosities and hostilities among foreign writers and publishers for this country, but are apt to prove embarrassing to this country in its support of the Berne Union, the Inter-American Copyright Convention and UNESCO studies and proposals looking towards a universal convention to establish new international copyright laws."

Describing them as "hard to justify either to ourselves or certain neighbors in the international community," Dr. Evans singled out for criticism the American "manufacturing clause," which prevents importation for sale here of English books and imposes duty on books in foreign languages; the juke-box exemption, which denies copyright protection to music played on these, "which seems prejudicial and unwarranted, particularly to our neighbors in the Hispanic world"; and to the fees required for copyright registration of foreign books and music which impose, he said, serious difficulties on authors and publishers "due to currency restrictions in many countries."

The Librarian of Congress favored a copyright of limited term, which "would be in the public interest," pointing out that in the past only 11 per cent of copyright holders have availed themselves of renewing a copyright's first term, and that the longer term has proved to be "small inducement either to original creation or publication." The chief purpose of copyright, he said, should be to stimulate creation by protecting the form given to ideas by the writer, artist, or musician for a period of time needed to stimulate the maximum of creative effort.

ASCAP Members for Changes

In undertaking any revision, Dr. Evans urged that the counsel of authors' and musicians' societies and guilds be sought, as they serve a useful purpose in protecting the rights of authors and other creative artists.

Members of the American Society of Composers, Authors and Publishers have long characterized as "ridiculous" two phases, in particular, of the present Copyright Law. The first is the "juke box clause," which specifies that playing of a record on such machines shall not "be deemed a public performance" unless fees are charged for admission to the place where it is done. This clause was inserted in the law at a time when these contrivances did not exist. Now a billion dollar business has developed, which reaps vast profits. The men who write the music get only a tiny royalty on the first sale of a record, which is then played innumerable times without benefitting writers. A bill rescinding the "juke box clause" was introduced at the last (80th) session of Congress and got as far as approval by a subcommittee, but it may be reintroduced at the present session.

The second phase of the present law denounced by composers is the "mandatory price-fixing" provision, which states that whenever the owner of a copyright allows a recording to be made of his composition by any company—perhaps at a munificent sum for the right—any other firm or individual is entitled to make recordings by paying merely a royalty of two cents a record.

The Copyright Law was shaped in its present form at about the year 1909, and the performing rights provision was written around 1897.

Dr. Evans noting that the Copyright Office "has before it a study with a view to assembling facts, briefing the law and submitting recommendations," said that like other forms of law the present statutes may have had reasons for existence in the past and may no longer serve present-day needs. "Certainly a doctrine hallowed by more than 150 years of acceptance and tradition is not, in an age of radio, television and Ultrafax, so sacrosanct that we should hesitate to re-examine it with fresh eyes."

ON THE COVER

The distinguished pianist, E. Robert Schmitz, presented his own Concerto No. 1 for Piano and Orchestra this season to the American public over NBC, Sept. 11, and to the Canadian and French public, over the International Broadcasting Company of Canada, Oct. 31.

Born in Paris, and for many years a resident of the United States, Mr. Schmitz was a Premier Prix du Conservatoire National de Paris. With this season's programs he continues his career as a champion of new music. He was the medium through which the musical world heard for the first time many works of Debussy, Ravel, Milhaud, DeFalla, Tansman, Roussel, V. Thomson, Messiaen, Sowerby, Carpenter, Szymanowski, and others, in addition to his playing of the classical repertoire. He has appeared in recitals and with the major symphonic orchestras of the United States, Europe and the Orient.

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February 1, 1949
Seventieth Year

FACING THE MUSIC

By Harold C. Schonberg

Progress, that noblest of words, has come to the record industry. So have a group of numbers, initials, and words: 33 1/3; 78; R.P.M.; cross-over point; flat curve; decibel (plus or minus); attenuation; equalizer. Consider the poor consumer, feebly kicking in the maelstrom. Time was when a little ol' rim drive motor (price $3.85) and a crystal pickup (price $6.26, complete with arm and cartridge) sufficed for all needs. That was in the good, forgotten days of the early thirties, when Columbia and Victor were having a quiet Golden Age of their own. Every month came with a real batch of music on records, not merely records with musical personalities. In those days we had plenty of chamber music, Mozart concertos made the land fruitful, and Bach fugues (in their original form) were readily obtainable.

No talk then of extending the frequency range to 14,000 cycles, or of driving the enthusiast crazy with releases that should never have been allowed to escape from the Princeton Institute. In those days records may not have sounded as brilliant as they now do, but they served the purpose. One was not interested in the will-o'-the-wisp of concert-hall fidelity; one took it for granted that records were records and Carnegie Hall was Carnegie Hall; and one made the necessary mental compromise. Today, in some advanced circles, Carnegie Hall is looked down upon as having acoustics inferior to the better types of sound reproduction. Some people are not going to be happy until they push the frequency response of a record up to such a high point that *nobody* can hear it.

Let's study a case history, tracing the evolution of a record enthusiast from the good old days up to 1949. As in orthodox case histories, like those of Drs. Kinsey and Willi Reich, no names shall be used; only initials, to preserve anonymity. Here, then, is one H.C.S. back in the early 1930's. He has a little phonograph that cuts off at 5,000 cycles, he has a carefully selected collection of records, and he is completely happy. Of an evening he will lie propped on his stomach, following a score, while obliging friends turn the discs. This state of innocence and merriment goes on for several years, until war intervenes. When H.C.S. returns from the wars, his friends greet him coolly, refusing to visit his home. H.C.S. is bewildered until his closest friend takes him in a corner and speaks pitying words. B.O.? Halitosis? No; much worse. "H.C.S., your phonograph is obsolete. You just can't expect your friends to hear a 5,000 cut-off when now they are accustomed to hearing a 10,000 inverse-feedback, push-pull hook-up. Now, can they?"

A word to the wise; and H.C.S. hires an electronic consultant (the radio mechanic being obsolete) and brings him to his house. The consultant looks at his phonograph and sneers. "Where have *you* been all these years?" he says, and goes on to prescribe. The old beam-power amplifier? Out! Triode is *à la mode*. A twelve-inch speaker? Out! Woofer-tweeter combinations are *de rigueur*. And so on. Six months (and a few hundred dollars) later, H.C.S. is able to lift his head again. He has a custom-built phonograph with a triode amplifier, a fifteen-inch woofer-tweeter speaker, a good motor, and an expensive crystal pickup with a permanent built-in sapphire point. H.C.S. is proud. He no longer goes to his psychiatrist, and friends again visit, with music resounding through his house.

BUT a few months later, he notices superior smiles. Now what? Well, electronics are making gigantic day-by-day strides, and his set already is obsolescent. The delicate ears of his musician friends detect peaks in his crystal pickup. They shudder, and do not come again. H.C.S. droops, then determines to do something about it. He removes his speaker and houses it in a bass-reflex cabinet. Now he has two separate pieces of phonographic furniture to grace his home. This, however, does not solve matters; a chain is no stronger than its weakest link, and there undeniably is distortion emanating from his crystal cartridge. Everybody says so, and H.C.S. is too weak to admit it does not bother him. So out he goes to purchase a new type of magnetic pickup cartridge — the variable reluctance kind. This, of course, needs an arm with one-ounce pressure. He purchases that, also. Then, too, the variable reluctance pickup has to be fed through a pre-amplifier, and an electronic engineer hired to assemble the works. By this time, H.C.S. has quite a nodding acquaintance with electronic terminology, and can discuss cathode couplings and output characteristics with the best of them (or nearly the best). His friends are impressed; he is one of them; he is admitted back to their circle. Again H.C.S. can lift his head. He has a high-fidelity, custom-built phonograph, he has two pickups on his motor board, he has separate bass and treble tone controls that really work, he has a volume control, and several switches to throw his mechanism from A.M. to F.M. to crystal pickup to magnetic pickup. The ultimum has been reached (he foolishly thinks).

One thing does bother him just a little bit. In spite of his brand-new, ultra-modern equipment, he notices that records do not sound as well as they did in the old days. He knows, of course, that the fault is in the records, not the equipment: and yet he wishes that his twenty-watt amplifier would not so greatly emphasize the distortion of records, especially toward the inside of an over-cut orchestral disc. When nobody is around, he goes back to the crystal pickup, which is undeniably inferior but which, somehow, gives better balance to the music. This is between himself and God, though; when his friends are around he uses the magnetic, and all sneer in unison at the distortion of the records. Nobody listens to music any more; everybody is intent on high fidelity and recording characteristics. By the way, H.C.S. discovers that the sapphire in his needle wears too quickly, leading to still greater distortion, so he orders an expensive cartridge with a diamond point. Now H.C.S. is really one of the elect. He too listens less to the music than to the quality of sound. His friends keep him in touch with the latest developments. One development he must have—a new type of pickup that eliminates tracking error. Out goes the old, in comes the new. The control panel of H.C.S.'s phonograph is now beginning to resemble the instrument board of a B-29.

COMES the day when a recording corporation announces a revolutionary idea—microgroove recording at 33 1/3 R.P.M. Very impressive, H.C.S. orders a microgroove player. This time the milennium definitely has arrived. After experimenting a bit with the 33 1/3 player (which makes the third piece of phonograph furniture and still another switch on the control board), H.C.S. observes not only a slight "wow" in the motor, but a crystal pickup with an osmium-tipped point that peaks badly. This is manifestly impossible. It is not long before manufacturers begin to sell magnetic heads capable of playing microgroove discs. H.C.S. is prompt to respond. He rips out his old motor and installs a 33 1/3-78 two-speed affair. He drills more holes in his motor board and inserts therein a new pickup of six grams' pressure, inserting in the head of the pickup a diamond-point variable-reluctance cartridge. H.C.S. is in business again. He discovers, though, that not all the LP discs are what they are cracked up to be. Piano tone is hard to reproduce, some of the discs are off-center pressings, and the delicate grooves have a tendency to break through their side-walls. In the dead of night, when nobody is around, H.C.S. pulls out acoustic and early electric discs, playing them on his old crystal pickup and marvelling at the balance and clarity those old discs contained.

H.C.S. is willing to draw the line at 33 1/3. He is beginning to have dizzy spells, mutter in his sleep, and refuse to listen to records unless he has to. Some of his friends, however, are made of stronger stuff. They have added tape machines to their set-up. These tape machines play for a half-hour without stopping, without surface noise, feeding through a standard amplifier and speaker. H.C.S. finds his friends busily engaged in re-recording all of their discs onto tape, but he feels too tired to do likewise. Besides, he hasn't the room and, anyway, is thinking of enlisting in the army, for service in the Arctic.

To climax everything, another recording company comes out with still another system—this one on seven-inch discs turning at 45 R.P.M. Naturally a 45 R.P.M. disc, being an entirely new standard, needs entirely new equipment. The recording company which has dreamed all this up is preparing to market a little player which can be plugged into any standard phonograph combination. H.C.S. looks at the maze of wires criss-crossing his own equipment, counts the number of pickups and systems he already has to contend with, and suddenly loses control. He seizes a hammer, and when the wreckage is over, his phonograph lies strewn over the apartment and H.C.S. lies strewn over a bed in a Bellevue observation ward. Nobody visits him; his friends are busy installing 45 R.P.M. mechanisms. They are happy; and so, for the first time in years, is H.C.S.

Background Courtesy Radio and Television News.

London Stages Weinberger's Schwanda as Holiday Fare

By ARTHUR NOTCUTT

SADLER'S WELLS is pursuing a carefully co-ordinated scheme to enlarge the repertoire. The company had a triumphant success with Verdi's Simone Boccanegra and have now turned their attention to Schwanda the Bagpiper, by Weinberger, after which they are presenting an entirely new production of Carmen, and later in the season a revival of Puccini's Gianni Schicchi, never as popular here as it deserves.

Schwanda has not been given in London since 1934 and 1935, and this was its first performance in English. Dennis Arundel has made a good job of the translation—not an easy task, as these Czech operas have an idiom of their own, both in words and music. Moreover, the diction of the majority of the singers was exemplary.

The presentation of a folk opera of this type lends itself to imaginative treatment and both in scenic effects (by Michael Whittaker) and costumes (by Una Simmons) it revealed a complete unity of design. Of the two acts, the second has a finale with scene the same as the opening one—namely, Schwanda's farm, to which the Bagpiper returns after his adventures in the Queen's Court and in Hell. This latter scene has its *longueurs* and in the opinion of this writer (who has seen it on many occasions) is the reason why the opera has never become a permanent fixture in the repertoire despite its great initial success. As Americans remember from the brief hearing it had at the Metropolitan in 1931-32, there are numerous lovely folk melodies, decked out with rich orchestration that really requires a full symphonic orchestra, which Sadler's Wells does not possess—yet the score was beautifully played under the direction of the chief conductor James Robertson. He has made his mark since his appointment to this theatre and is rapidly developing, as he possesses an elegant style and shows fine craftsmanship.

The singers, with one exception, were all fully competent and acted and sang with distinction. The exception was the Babinsky, sung by a young Welsh tenor, Gerald Davies, who has a naturally charming voice, as yet insufficiently trained. The others were Marjorie Shires, an attractive Dorotra; Roderick Jones, a manly and full-voiced Schwanda; and Howell Glynne as the Devil, a sonorous bass with a keen sense of humor of the part. As always at Sadler's Wells, the chorus were splendid, but the ballet appeared to overcrowd the stage and some slight re-arrangement would be desirable. This is a delightful show and deserves to attract the public.

The final concert of the year by the Royal Philharmonic Society brought an extraordinarily fine performance of Heldenleben under Beecham. In his early days he was an ardent interpreter of Strauss, and as long ago as 1910 gave London its first opportunity of hearing Elektra and Salome and in 1918 Rosenkavalier and Ariadne Auf Naxos. Strauss regarded him even in those days as one of the finest exponents of his music, and Beecham at nearly seventy retains his marvellous powers of interpretation.

The orchestra he created over two years ago—the Royal Philharmonic—has under his direction become one of the great orchestras in Europe. We had the opportunity to prove this for ourselves, since during the past few months we have had visits from the leading orchestras of France, Italy, Austria, Holland and Germany.

This reviewer has heard the work many times under Beecham, Furtwängler, Mengelberg and others, and for intensity of expression, dramatic feeling, brilliance and virtuosity, he has never heard this reading surpassed. There was a tremendous scene of enthusiasm at the close. The conductor gracefully paid tribute to the concertmaster, David McCallum, who played the solo with beautiful tone, and the orchestra.

Conductorial Parade

Several other orchestral concerts of more than usual interest have taken place. The B.B.C. Symphony Orchestra was conducted by Rafael Kubelik, who has established a reputation in this country and whose well designed program consisted of three items, the Grosse Fuge for Strings of Beethoven, a Mozart Violin Concerto and the great C Major Symphony of Schubert. The soloist in the concerto was Gioconda de Vito, Italian violinist of exceptional ability. She has an exceptionally fluent technique and a lyrical style of extreme beauty.

"Jupiter" Overworked

The Philharmonic Orchestra was under the direction of Mosco Carner at a recent Mozart concert in the Central Hall. Dr. Carner is an Austrian, who studied with Schalk and Heger, came to England in 1933 and is a British subject. He is a specialist in Mozart and his program included the Kleine Nachtmusik and the "Jupiter" Symphony. The soloists were Elizabeth Schwarzkopf in two arias and Edwin Fischer in the C Minor Concerto.

The Sunday afternoon Concert at the Albert Hall on Dec. 19 introduced a conductor new to England—Albert Chaffoo from Baghdad—who showed fine craftsmanship in the Beethoven No. 6, and Mozart "Jupiter" (played somewhat too frequently of late). This concert was honored by the presence of the King of Irak.

At a previous Sunday event of this series, Josef Krips conducted the Mozart E Flat Symphony and Mariano Stabile sang the Credo from Otello. During the season of Italian opera a few months ago at the Cambridge Theatre he sang various roles, and while his voice shows the processes of time, his art remains as distinguished as ever, though the Credo was hardly a happy choice.

New Concerto by Berkeley

The Henry Wood Concert Society commissioned a Concerto for Two Pianos and Orchestras by Lennox Berkeley, which was introduced by Cyril Smith and his wife, Phyllis Sellick, on Dec. 13. It is in only two movements, of which the second is in the form of a theme and variations. This composer has an individual style, much of his music elaborate and complex. This score abounds in clever touches and is architecturally less austere than the Concerto played by Colin Horsley a week or two previously.

Fidelio by Royal Opera

The Royal Opera has just added Fidelio to the repertoire and as far as the stage is concerned, this is one of the most successful productions. The scenery was designed a few years ago by the late Rex Whistler, and fits perfectly into the scheme, the staging is smooth and effective, with an especially fine last act.

As Fidelio has never been popular in this country, it was an enterprising move on the part of the management to produce it. For the name part, a new Australian soprano was engaged—Sylvia Fisher—who though she has had some experience of studio opera in her native country, had never been on the stage before. Taking this into consideration, hers was a remarkable debut as she has an extremely fine voice and sang the difficult music of this role without effort. The upper register is particularly beautiful, with a fine ringing tone, and she displayed technical brilliance in the Komm, Hoffnung aria. As Florestan a young singer from Iceland, Hannesson, who has been studying in London, displayed a natural tenor of excellent quality—not yet fully mature: he also has so far had little stage experience. In the other roles, Schwarzkopf was an ideal Marcellina, perfect in every detail; Franklin a sympathetic Rocco; David Stephenson, a newcomer, a highly convincing Jaquino, and Tom Williams a duly truculent Pizarro, though hardly sinister.

CZECH FOLK OPERA ON LONDON STAGE . . . Scene from Schwanda the Bagpiper, as staged by the Sadler's Wells Opera. The episode is the abortive execution of the hero. (Photo by Dean.)

The choral work is invariably one of the best features at Covent Garden, and the ensemble took full advantage of the opportunities, especially in the Prisoner's chorus. The orchestral playing fell below the required standard. Dr. Rankl devoted considerable care at rehearsal and is imbued with the spirit of the music, but failed to obtain adequate response.

Lieder recitals are now only occasionally given for the very good reason that the number of lieder singers of quality are few and far between. It is pleasant to be able to record the success achieved by Flore Nielsen in a program devoted to Hugo Wolf, in which she was accompanied by Gerald Moore. As she will give another lieder recital in the near future, there will be further opportunity for commenting.

As usual at the holidays, there was a spate of seasonable concerts, and there is only space here to refer to a few. Rutland Boughton's cantata Bethlehem was performed by the Wilderness Opera Group from Essex: it is a beautiful little work which deserves more frequent hearing. Bach's Christmas Oratorio was sung in one of the most famous City churches, St. Michael's Cornhill, under the conductorship of Dr. Harold Darke: the accompaniment were played on the organ, with addition of strings. The annual carol concert by the Royal Choral Society for the last year or two has been repeated in the evening to accommodate the audience, which filled the Albert Hall twice in one day. Sargent conducted with enthusiasm. The Oriana Madrigal Society, under Charles Kennedy Scott, one of the most distinguished choir trainers in England, sang music of many schools at the Wigmore Hall, ranging from Palestrina to Holst, Bax and Britten.

Gieseking U. S. Tour Cancelled

Walter Gieseking's tour of the United States, which was to have included some 30 to 40 engagements, as well as his Carnegie Hall appearance on Jan. 24, was cancelled when the United States Immigration Service decided to hold a formal hearing on charges that had been made concerning the alleged Nazi collaboration of the artist. The case came to a head on Monday, Jan. 24, when the pianist was taken into custody by the U. S. Department of Justice. It had been decided to appoint a special board to conduct the hearings, but Mr. Gieseking (who arrived in the U. S. on Saturday, Jan. 22, with a visa granted in Paris by a U. S. Consular official and approved by the State Department) chose instead to leave the country by plane for Europe the following morning (Jan. 25th).

Mr. Gieseking had been blacklisted by the American Military Government and not permitted to perform for a time after the war, but in 1947 the decision was reversed without any explanation.

Concert Hall Picketed

Unusual scenes took place before Carnegie Hall on the evening of the scheduled concert, when picketing was engaged in by several hundred members of the Jewish War Veterans of New York County as well as representatives of the American Veterans Committee. Although placards on the hall announced that the concert had been cancelled, late arrivals did not in all cases understand and some arguments took place. Police were on hand to maintain order. It was announced that refunds of admission fees would begin on Tuesday.

Mr. Gieseking was allowed by the Immigration authorities to enter the country "on parole" in custody of his manager, Charles L. Wagner, and both the latter and the pianist denied that he had ever been a member of the Nazi party. The pianist spent part of Monday afternoon trying out the piano and acoustics at the concert hall but on leaving was taken in charge by the authorities pending the proposed hearing. There had been a preliminary inquiry the same morning at the Immigration offices in New York under the direction of W. W. Wiggins of the enforcement division of the service, who came from Washington for the occasion.

Among the charges made was that Mr. Gieseking had sought admission to the Militant League for German Culture, Nazi party affiliate; been cultural missionary for the Nazi regime in Turkey and elsewhere.

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Furtwaengler Not Coming, Says Chicago Orchestra President

CHICAGO.—Edward L. Ryerson, president of the Orchestral Association, confirmed in a statement issued through Orchestra Hall here on Jan. 19 that Dr. Wilhelm Furtwaengler, noted German conductor, will not appear as guest conductor with the Chicago Symphony Orchestra next season.

Mr. Ryerson said that negotiations to bring Furtwaengler to Chicago were commenced in the latter part of the summer of 1948. Before opening these negotiations the Board of Trustees of the Association carefully investigated his record and learned that the combined military authorities of the United States, Great Britain, France, and Russia prior to July 1, 1947, gave a decision clearing Dr. Furtwaengler of all Nazi affiliations. This decision is stated in the following letter:

"OFFICE OF MILITARY GOVERNMENT FOR GERMAN (U. S.)

"Office of the Director of Information Control APO 742

"Berlin, Germany
"1 July, 1947

"Dr. Wilhelm Furtwaengler
"c/o Berlin Philharmonic, Berlin

"Dear Dr. Furtwangler:

"Reference is made to your latter dated 28 June 1947.

"The decision of the proper denazification authorities of the Berlin Kommandatura has cleared you completely of all Nazi affiliations.

"This office has, therefore, no objection concerning your cultural activities in the U. S. Zone of Germany. As the decision of the Kommandatura was made on a quadripartite level by all the four powers it is understood that you have been cleared also for cultural activities in all the four zones of Germany.

"The fact that the denazification procedure lasted for more than one and a half years should prove that all efforts were made to investigate your case thoroughly. The final clearance should, therefore, be a great satisfaction for you.

"Sincerely,

(Signed) "BENNO D. FRANK,
"Chief, Theater & Music Control."

Mr. Ryerson's statement continued as follows:

"After this clearance, Furtwaengler appeared as guest conductor in England, at the Edinburgh Festival, in Scandinavia, in South America and in Paris with the Paris Conservatory Orchestra; he took the Berlin Philharmonic Orchestra on a tour of England. In the initial concert of this tour Dame Myra Hess was the soloist. Everywhere his appearance were received with great acclaim.

"We (the Board of Trustees) were advised by Dr. Furtwaengler that because of his commitments in Europe and his desire to spend a substantial portion of his time in composition, he could not come to America for an extended period. However, a mutually satisfactory arrangement was reached for him to appear in Chicago as guest conductor for eight weeks of the coming season.

Calls Some Reports "Unauthorized"

"Unauthorized reports of our negotiations with Dr. Furtwaengler appeared in the press both in this country and abroad; and as a result of this, protests were received by the association from individuals as well as organizations objecting to his appearance in Chicago and attacking his record.

"In December, after arrangements with Dr. Furtwaengler had been made, the Orchestral Association proceeded to the matter of engaging other guest conductors for the rest of the season, and much to our surprise we were advised that some of the conductors felt they were unable to enter into a contract with the orchestra should Furtwaengler be engaged as one of its guests. Simultaneously a group of leading soloists made statements in the public press to the effect that they would not appear with the orchestra if Dr. Furtwaengler appeared in Chicago. Other leading figures in the musical world made public objections to his appearance in America. Among these were Arturo Toscanini, Lily Pons, Vladimir Horowitz, Artur Rubinstein, Isaac Stern, and Gregor Piatigorsky.

Found "Organized Opposition"

"We found clear evidence of a well organized opposition, not only from certain groups of the public, but also in musical circles, seeking to boycott the orchestra in the event Dr. Furtwaengler came to Chicago, and the Board became convinced that it would be unfair to ask such a distinguished musician to appear under adverse circumstances which might produce disorder and which would be greatly to the detriment of the high standard of performance which his conducting the orchestra should produce, nor did we wish to involve him personally in the unpleasantness which would result from this public opposition or to make our musical season in Chicago a focus for political controversy.

"Dr. Furtwaengler's withdrawal is after a full and friendly discussion with the officers of the Association. We are convinced that his record both politically and musically justified completely our plans for his engagement and that if he were permitted to appear under proper conditions the orchestra under his direction would have an opportunity of presenting the best in symphonic music that can be obtained anywhere in the world. As I stated above, Dr. Furtwaengler was absolutely rehabilitated by the decision of the Kommandatura in the middle of 1947.

Reviews Conductor's Case

"For ten years before Hitler, Dr. Furtwaengler was the outstanding figure in German musical life, occupying the most important posts in German and Austrian musical circles, directing the Berlin Philharmonic, the Berlin State Opera, the Vienna Philharmonic Orchestra, the Vienna State Opera and at the Salzburg Festival. It is admitted even by many of his detractors that he was not a true Nazi. It is a well established fact that he retained his Jewish secretary against all opposition and used his influence to protect numerous individuals who were persecuted for racial reasons. He assisted some musicians with whom he was closely associated to leave Germany during the war. Furtwaengler has declared that his appointment by Goering to the State Council was neither sought nor accepted by him, but he was advised that since it was an honorary title and not an office, only the government could remove him from this position.

"In 1934 there was an open conflict between him and the Nazis regarding his defense of Paul Hindemith. He tried to resign as state councilor and from all other positions, including that of Director of the State Opera, held by him in protest at this time, and never took up these positions again although he was later reoffered the Berlin and the Vienna Operas. He did not leave Germany because he believed that he could be of better use to his art and to many who were dependent upon him if he remained in the country. Subsequently he was only from time to time a guest at various institutes.

"He was constantly in conflict with the authorities. Rudolf Pechel, editor of the German Rundschau, one of the leaders of the German resistance movement, declared that Furtwaengler was the only German musician considered as one of them. He refused to appear during the war in the occupied countries, Holland, Belgium, Norway, and France. The tension between him and the German Government became acute in the year 1944 and he was warned by Hitler that any further intervention on his part in support of a non-Aryan would be considered an act of treason. In early 1945 he escaped arrest by the Gestapo by fleeing to Switzerland.

"I would like to add a word of personal comment as to my position in connection with the Furtwaengler negotiations. I knew that this decision would create some opposition and controversy, I was confident, however, in my belief that all of us who have made great sacrifices to bring the war to a victorious conclusion had done so in the hope that our victory would above all else bring about a world attitude of tolerance. Such a result should provide an opportunity for all individuals to develop and make use of their own talents and personalities in a world of people who have been freed from persecution and arrogance. To find that this attitude of tolerance has not as yet been realized and accepted by many people, including even some outstanding artists, is tragic evidence of the fact that our victory as yet has not been complete.

"Personally, I have faith that in the near future these conflicts which are now emphasized by existing conditions of world unrest will be removed and that great artists and scientists of whatever nationality and lineage will be given an opportunity to fulfill their ambitions while at the same time giving us inspiration and enjoyment."

Other Views Expressed

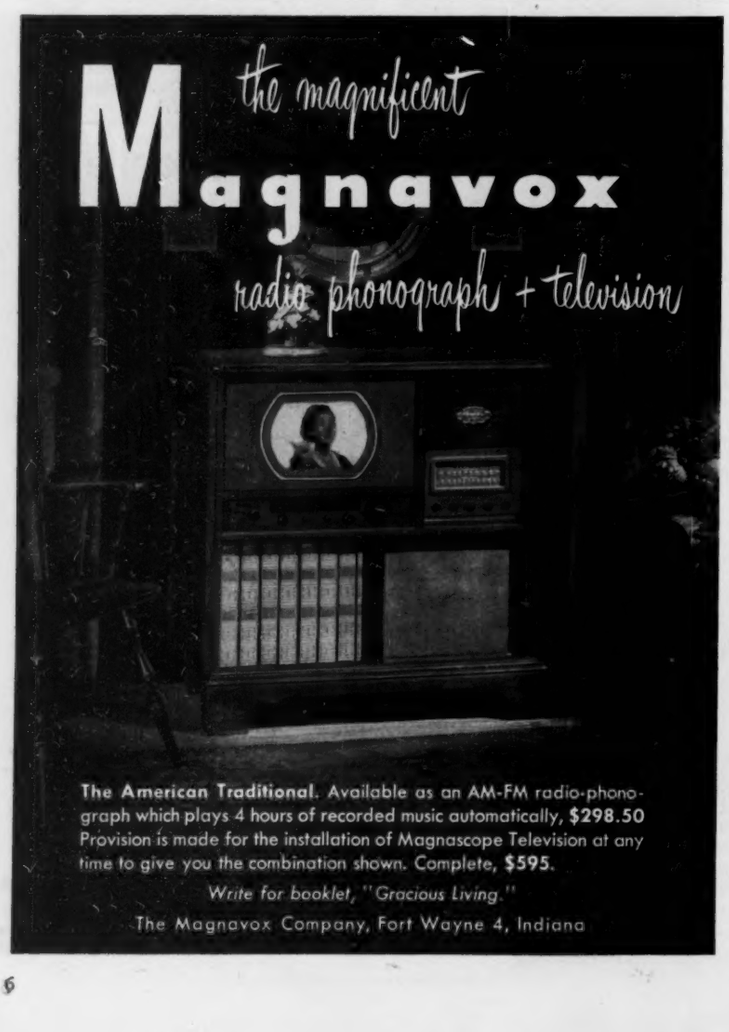
Meanwhile various organizations and artists took up further cudgels in the case of Furtwaengler. In America, James C. Petrillo, president of the American Federation of Musicians, made known that he and the union membership disapproved of the guest conductor's projected appearances in Chicago. He said on Jan. 17 "It looks very much as if the union would turn him down." He explained further: "A clause in our contract [with orchestras] provides that any foreign artist brought in to play with or conduct the ensemble must be approved by the union local."

In Vienna, the board of directors and members of the Vienna Philharmonic Society on Jan. 14 asked the Chicago Symphony to support Furtwaengler. The text of the cable sent by them to Chicago read as follows:

"We beg the president (of the Chicago Symphony) and our colleagues of the orchestra to take energetic measures against the slander campaign against our master conductor, Wilhelm Furtwaengler, who for twenty years has led us from success to success and who in most difficult times has made personal sacrifices for us. Under his leadership we have recently toured England with triumphant success."

Dr. Egon Perez, legal advisor of the Vienna Philharmonic, said similar messages had been sent by the Augusteo Orchestra of Rome and the Stockholm Philharmonic Society.

In Rome, Yehudi Menuhin on Jan. 17 called on James C. Petrillo to "help him keep the Chicago Symphony from voiding Furtwaengler's contract." The violinist wired the president of the A.F. of M. asking him "to come out for Furtwaengler" on "behalf of the good and upright rank and file of American musicians." Menuhin in previous statements, including an interview which was published in the Musical Courier Dec. 15, 1945, has contended that the conductor's record in regard to not favoring the Nazis is clear.



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Philadelphia Orchestra Will Make British Tour as Planned

Denying a published report that the Philadelphia Orchestra has cancelled its tour of Britain this Spring, Harl McDonald, manager of the orchestra, on Jan. 15 issued the following statement:

"The Philadelphia Orchestra Association and the members of the Orchestra regret the unauthorized announcement of cancellation of the British tour. Conflicting stories that were highly inaccurate reached the press, and among these inaccuracies was a statement that the members of the Orchestra had refused to consider a performance of 28 concerts in the month they were to be in Britain. This matter had been adjusted some weeks ago between the Orchestra members and the management. One article announced that the payroll of the Orchestra would have run to $32,000 a week, which is wrong by more than 100%. A third statement had to do with the problem of flying home for those who are to play the Robin Hood Dell concerts. That difficulty had been overcome several weeks ago when it was found possible to obtain passage for the return trip on the Caronia, which would bring home all of those who were to play the Dell several days before they would have to report for the summer concerts.

"The only difficulty that had not been resolved had to do with a comparatively small difference in the sum of money that was to be paid to the members for living allowance while in Britain. This matter has been amicably adjusted and, as a consequence, the Orchestra Association will proceed with all of the advance arrangements for the tour.

"The present plan is for the members to sail May 13 on the Parthia, and the first concert will be given in Liverpool on May 22. The exact itinerary has not yet been decided by the British sponsor, but it will involve concerts throughout England and Scotland, with a great majority to be given in London.

"One reason for the prolonged discussion of the monetary problems is that the entire tour is being underwritten by British sponsors and will not involve the Philadelphia Orchestra Association in any financial loss, since funds covering the whole commitment are to be transferred from Britain to this country prior to the Orchestra's departure."

VENEZUELA

Musical Activity Has Upsurge, Odnoposoff Reports on Returning

INTERMISSION IN CARACAS . . . The violinist RICARDO ODNOPOSOFF'S master class gives a concert. L. to r., Renato Ladetto Bonacini, Carlos Parra Sauce, Pablo Manelski, Mauro Rosco, Vicente Emilio Sojo, Graciela Rios Reyna, Mr. Odnoposoff, Juan F. Aguirre, and Antonio Urea. With the exception of Vicente Emilio Sojo, director of the Escuela Superior de Musica in Caracas, all the above were participants in Odnoposoff's master class for teachers at the school.

In Caracas, as well as in smaller cities of Venezuela, there has been a great surge in musical activity, according to Ricardo Odnoposoff, the Argentinian violinist, who recently returned from a visit there. No little credit for the development in both educational and concert phases goes to Vicente Emilio Sojo. It was through his untiring efforts that the Escuela Superior de Musica, which he heads, was founded, also the Orquesta Sinfonica de Caracas. Both operate now under the sponsorship of the Ministerio de Educación Nacional.

The musicians for many years gave concerts without compensation, until finally Mr. Sojo interested the government to such an extent that a subsidy was provided. As a result, thirty musicians were imported from Europe to augment the personnel last season. The orchestra gives a concert every Friday night for a paid subscription audience and repeats the program on the following afternoon without admission charges for students of the high schools and universities.

Also sponsored by the government are Sunday morning recitals by internationally known artists in the University Library. Although the artists are paid for their services, the concerts are free to the public. The two independent societies sponsoring concerts by visiting artists are Asociacion Venezolana de Conciertos, which is the oldest, and a newer one, Fantasias Dominicales. Each offers at least two concerts a month, and operates more or less in the established commercial concert bureau manner.

Appeared in Many Concerts

During Mr. Odnoposoff's ten-week course at the Escuela Superior de Musica, he made many appearances with orchestra, chamber music groups and as soloist. In addition to playing the Mozart A Major and Tchaikovsky concertos with the Orquesta Sinfonica Ceracas under the direction of Pedro Antonio Rios Reyna, he performed the Bach E Major concerto and Chausson's Concerto for violin, piano and string quartet with a string ensemble. Solo recitals on the radio included all of the Bach sonatas for violin alone, heard in Caracas for the first time, the Beethoven cycle of ten sonatas for piano and violin, and other radio recitals, specializing in the introduction of new works. American composers who figured on these programs were Wolfe, Diamond, Triggs, Copland, Kroll, Crowther and Herbert. Odnoposoff also played concerts in the interior at Maracaibo, San Cristobal and Barquisimeto. New music conservatories have been opened in each of these cities and Alberto Flamini, a pupil of Odnoposoff, heads the violin department in the San Cristobal School.

Since his return from Venezuela, Mr. Odnoposoff has been concertizing steadily in the United States and Canada, and will continue to do so until the end of April.

Detroit Symphony Men Vote "Confidence" in Krueger

DETROIT.—A difference of opinion in the ranks of the Detroit Symphony Orchestra concerning the case of George Miquelle, its solo cellist for more than 20 years, who was removed from his post by the management on Jan. 18, was settled by a vote of confidence in the conductor, Karl Krueger, and the president, Henry H. Reichhold. Mr. Miquelle was dismissed by Reichhold after published reports had appeared that the cellist had allegedly "apologized to Erica Morini for the accompaniment the orchestra had given her performance of a violin concerto" the previous week. The cellist refuted the charges, stating that he spoke to Miss Morini only to congratulate her, and the latter confirmed this when she was queried at her home in New York.

Metropolitan Engages Jansen For Revival of Pelleas

The Metropolitan Opera revival of Debussy's Pelléas et Mélisande, absent from the repertoire since 1945, will be given in February, at a date to be announced later. New casting of the two principal roles has been announced. Jacques Jansen, of the Paris Opera-Comique, who sang the role of Pelléas in South America several seasons ago and was announced to join the New York City Opera Company last year but prevented from coming by travel difficulties, will be brought here for the assignment. Elen Dosia, Greek soprano, who made her debut with the Metropolitan as Tosca last season and has sung Mélisande at the Opera-Comique, will be entrusted with the role. Emil Cooper, who led the work four years ago at the Metropolitan, will again conduct.

Chicago Outlines Permanent City Opera Organization

Plans for a City Opera Company in Chicago, similar to the New York City Opera Company, which visited that metropolis this winter, have been announced in a joint statement by Mayors O'Dwyer and Kennelly of the two cities. This year the Chicago authorities plan to form a chorus, orchestra, ballet and administrative department. Chicago and other midwestern soloists are to be chosen by auditions. Next November the New York City Opera Company will return to Chicago for a four weeks' series, reportedly without a financial guarantee, and in the productions the resources developed by the Chicago project will be utilized. Next year the opera season will be extended over a longer period and there are also tentative plans for a Spring Season. In 1950 it is hoped that two major operatic novelties will be produced, and by 1952 it is expected that Chicago will have its own City Opera. But the newer organization, according to the announcement, "will continue to pool resources with the New York group" and carry on "a joint effort of the two cities under common artistic direction." Those at a meeting were:

Bentley G. McCloud, president of the First National Bank of Chicago and chairman of the Committee for Opera in Chicago; Abner J. Stilwell, chairman, and Herbert J. Lorber, treasurer, of the Chicago Music Foundation; Charles Aaron, counsel for the Chicago groups; Newbold Morris, chairman of the board of the New York City Center; Morton Baum, chairman of the executive committee of the center; Paul Moss, managing director of the City Center, and Laszlo Halasz, artistic and musical director of the New York City Opera.

Davidson to Manage Tours Of Margaret Truman

WASHINGTON, D. C.—According to an announcement made from the White House, Margaret Truman has signed a contract with James A. Davidson, of New York "as her manager in concert and allied fields" for the 1949-50 season.

Milwaukee Plans Own Orchestra

Milwaukee, Wis.

This town's new year began with new projects finally to provide the city with a permanent symphony orchestra of its own.

The County Park Commission's move to provide the Symphony Under the Stars summer orchestra with funds to pay for year round rehearsals gives assurance of the permanence of this group; Jerzy Bojanowski has been re-engaged as conductor for the year at an increased salary.

Raymond Mitchell, leading local concert manager, heads a large group of citizens whose aim is to promote a cultural activities commission of five members with an executive director; the first item in its program is a self-sustaining symphony orchestra, the expense to be paid for out of a 5 percent tax on amusements.

In its report to Mayor Zeidler, the commission said its findings are that such a tax would yield more than $800,000 per year, sufficient to found a permanent cultural organization and give the city in addition to a symphony orchestra, city-wide opportunities to enjoy and cultivate various artistic projects.

Conductors and musicians would be employed on a full time basis, according to the commission plans, with a series of major fall and winter concerts, a popular series and a Saturday morning series for children. The move has gained wide support, although some aldermen oppose any further taxes at this time.

Besides the summer series of concerts in Washington Park, the orchestra will play other concerts and may accept engagements for programs in other cities.

In addition, a group of sixty musicians last year organized the Chamber Symphony Orchestra and have given several concerts; this group is conducted by Muscateve. JUSTIN MCCARTHY.

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MUNCH AND LIPKIN

At the Philharmonic concert of Jan. 6, Charles Munch presented Bach's Third Brandenburg Concerto, inspirationally interpreted; Mendelssohn's "Reformation" Symphony, played in four-square fashion, and the Dukas Symphony in C, edited by the conductor. In the last work, distinguished features were the ingenuity of melodic figures in the fast movements and the warmth and depth of feeling in the Andante. M. C.

There were only two changes in the Sunday (Jan. 9) Philharmonic concert, under the direction of Munch. They were Ravel's first Daphnis et Chloë Suite and Rachmaninoff's Rhapsody on a Theme of Paganini for piano and orchestra in which Seymour Lipkin, the first prize-winner in the national finals of the Rachmaninoff Fund contest, was soloist. The 21-year-old pianist played with accuracy and a certain amount of temperament which bodes well for the future. As for musicianship and general interpretative ability, it is impossible fully to judge the young artist's capabilities from his performance of this type of music. R. K.

STOKOWSKI LEADS HINDEMITH AND MENOTTI WORKS

On Jan. 13 Stokowski again took over the direction of the Philharmonic. He opened his program with a highly dramatic interpretation of Wagner's Overture to The Flying Dutchman, followed by Brahms' Symphony No. 4. Despite the magnificence of sound in the latter score he indulged in rubati and tempo changes *à la* Verdi, not in accordance with the fundamental design of the symphony. Hindemith's Philharmonic Concerto (Variations for Orchestra) had its first performance in New York. Written for an anniversary of the Berlin Philharmonic, it is one of the composer's less inspired compositions, in which his mastery in the technical aspects of writing hides the lack of real musical inspiration. Weinberger's Polka and Fugue from the opera Schwanda closed the program effectively.

On Jan. 16, Three Chorale-Preludes by Bach, transcribed by Stokowski, opened the program. In addition to the Brahms Fourth Symphony and Weinberger's Polka and Fugue, Stravinsky's Petrouchka excerpts were played with scintillating effect. Two Interludes from Gian-Carlo Menotti's opera The Island God completed the afternoon's fare—the latter effective theatre music. H. W. L.

KOUSSEVITZKY BRINGS AMERICAN MUSIC FESTIVAL TO N. Y.

Bringing the first program of his native music series, the Boston Symphony concert under Koussevitzky on Jan. 12 presented five works by American composers of more than common interest. Young Lukas Foss conducted the first New York hearing of his Recordare, a poignant threnody in memory of Gandhi, marked by sensitive command of expression and a fugato development of considerable complexity. The concert opened with William Schuman's familiar spirited American Festival Overture, which stresses brilliant color in its depiction of a holiday. Ruth Posselt played in devoted and tonally smooth manner the Concerto for violin and orchestra by Samuel Barber, with its lovely lyric opening movements and somewhat Jig-like Presto conclusion. Both Mr. Foss and Miss Posselt had warm ovations. The Boston conductor's reading of Henry Cowell's solemn, modal Hymn and Fuguing Tune No. 2 was warm and pleasing. Walter Piston's Symphony No. 3, on rehearing, seems strong in its technical aspects, and of a notable force and cerebral control of medium. It impressed with a searching Adagio, though the work is one which prompts respect rather than love. The composers bowed from a box. R. M. K.

FIRKUSNY PLAYS HANSON CONCERTO

The American Festival by the Boston Symphony, under Koussevitzky, continued on Jan. 15. Two first performances for this city were Irving Fine's Toccata Concertante and Howard Hanson's Concerto for Piano and Orchestra (composer, guest conductor). Toccata Concertante is a colorful, pleasant score, tastefully orchestrated; but though it shows the hand of a skillful craftsman, there is no great originality. The Hanson concerto, in four movements, conventional in form, is a solid piece of music that contains some "jazz" idiom influences. The piano part, expertly played by Rudolf Firkusny, was not very grateful for the instrument, and in some sections it was overwhelmed by fullness of the orchestral score.

Other works on the program were Diamond's Rounds for String Orchestra, Harris' Third Symphony, Hill's Music for English Horn and Orchestra and Copland's Lincoln Portrait. Louis Speyer was the excellent soloist in the Hill piece and Wesley Addy the speaker in Copland's. All of the works were performed with the brilliance and finish one would expect from this organization. R. K.

ANSERMET CONDUCTS PHILADELPHIANS

The Philadelphia Orchestra, on Jan. 18, under the guest conductorship of Ernest Ansermet, an acknowledged authority on impressionistic and other modern music, performed with the greatest animation and devotion in a concert which brought cheers at the close. After the Mozart "Prague" Symphony, played with much lucidity, there followed Stravinsky's symphonic poem, The Song of the Nightingale. In the intricate use of the most refined orchestral colors, the piece, though written for the stage, makes for intriguing listening in the concert hall. Its oscillating colors and imaginative rhythmical structure take the auditor by surprise and hold his attention despite some excess of length. Fauré's or chestral suite of music to Pelléas and Mélisande was of beguiling tenderness and moving emotional appeal. The climax came with Debussy's gigantic symphonic tableau The Sea. Mr. Ansermet gave a reading in which he proved his consummate mastery of this score. Audience and orchestra united in an overwhelming ovation. H. W. L.

BARZIN PREMIERES FRENCH WORKS

An all-French program marked the second concert by the National Orchestral Association on Jan. 10, under Leon Barzin, musical director. He began with some lively dances from Grétry's La Rosiere Republicaine, 18th century in feeling but with echoes of the Carmagnole. Samson François played Ravel's Piano Concerto with great brilliance, bounce and finesse, and the orchestra scored commendably with this difficult work. Two American premieres included Elsa Barraine's Second Symphony, a work of simple, sincere facture, especially poignant in its Marche Funèbre and with a joyous, animated conclusion. The other new score was a Prelude Chorégraphique by Claude Delvincourt, 60-year-old composer and director of the Paris Conservatoire. Brilliantly scored, it reminded one at times of Ravel's La Valse in its exotic impressionism. On the whole a very successful concert. R. M. K.

JACQUES ABRAM IN PROGRAM OF CONTRASTS

Jacques Abram, in his annual recital Jan. 7, played a program which proved his fine musicianship. Bach's Partita in C minor, Schubert's Sonata, op. 42, Bartok's Sonata (1926) and Chopin's Sonata in B minor op. 58 were the works in which he displayed his remarkable technical prowess. Mr. Abram, since we listened to him the last time, apparently has changed his approach to pianism. The former poet of the piano now has adopted a percussive style which is not always effective. In Bach's Partita and the Schubert Sonata the discrepancy between work and interpretative intention was most evident. He was best in Bartok's Sonata, where his technical prowess and aggressive style were in accordance with the composition. Chopin's Sonata, though sometimes lacking intimacy, had at times grandeur and dramatic power. The audience called for many encores. H. W. L.

RUGGIERO RICCI PLAYS SONATAS

A violin recital programming four sonatas among its five numbers was chosen by Ruggiero Ricci on Jan. 8. Two for violin alone were Bach's Sonata in C major and Bartók's Sonata in four movements, both executed with due regard for tempi, style and proportion.

Other programmed works were the Sonata in A major by Vivaldi, which opened the event brilliantly; the "Kreutzer" of Beethoven, given a matured reading and polished delivery, and Ravel's Tzigane, with long solo violin introductory, which ended the printed list in bravura fashion.

The Ricci assurance, complete command of his instrument, and full, round tone were in evidence during this recital. Added encore items were generously played until the lights were turned on. Leopold Mittman gave experienced support. H. I. B.

RECITAL BY LEONARD PENNARIO

Leonard Pennario, in his Jan. 11 recital, manifested a tendency often to play loud and fast, probably from the fact that the hall is so large. Mr. Pennario is a talented young man with well-trained fingers and a flair for virtuosity. At present he favors effects of various sorts rather than a unified flow, though the Mozart sonata (in B flat, K. 570) showed that he could play with considerable over-all finesse when he so desired. Schumann's Papillons was often steelly and rushed where it should have sung. Prokofieff's Third Sonata was more in his style. In the Liszt Sonata he showed brilliant, though episodic pianism. All the indications pointed to the fact that he is a pianist of great promise. D. M.

BRAILOWSKY'S CHOPIN PROGRAM

For his second New York recital this season on Jan. 9, Alexander Brailowsky regaled his SRO audience with an all-Chopin program marking the centennial year of the Polish composer. The Brailowsky art needs little analysis by now; suffice it to say that it again was in full bloom and his huge audience bestowed a series of ovations, ended finally by closing the piano and turning on the house lights. H. I. B.

HARRY DAVIS IN FREED WORK

In a first Carnegie Hall appearance, Harry Davis, pianist, on Jan. 14, began his program with the D minor Sonata of Scarlatti and later played the A major Sonata of the same composer. Beethoven's Sonata, op. 101, was a further main item, followed by Schumann's Davidsbuendlertaenze. A novelty well-constructed was the Down East Sketches of Isadore Freed. Mr. Davis, who has evident abilities as a trained and thoughtful pianist, on this occasion showed some unevenness in his readings. R. Y.

NIKITA MAGALOFF IMPRESSES

When Nikita Magaloff, Russian pianist, returned to the U. S. last season, his visit was preluded by reports of his excellence, based on his European appearances. Mr. Magaloff on Jan. 16 justified this advance publicity to the full. He not only is a master with regard to his technical equipment, but in addition a musician of high standard. His interpretation of Haydn's F major Sonata and Schubert's Impromptus showed the artist as a performer capable of great delicacy, with a stunning sense of pianistic coloring. The center piece

(*Continued on page* 17)

RADIO AND TELEVISION BY WILLIAM A. TAYLOR

Four Networks Share in New Video Circuit Linking East and Midwest

IN a season which is bringing such radio "shakeups" as the removal of several leading figures from one network to another—everybody must know by now that Jack Benny transferred his patter and "ailing" violin to CBS, with attendant financial arrangements of no mean magnitude—there are still a few ripples disturbing the wireless waters. One of the latest is that "Bing" Crosby will appear for CBS on both its air and video networks in the Fall, whereas at present he is a feature of ABC. Yet the most historically notable events continue to be the development of the facilities of television. The recent extension of video from the Atlantic seaboard to the Middle West was a red letter event. The new coaxial cable that makes these circuits possible is shared by the four networks, with time allotted to them by the American Telephone and Telegraph Company.

Opening Ceremonies

"We are proud of our part in bringing to Americans the greatest medium of mass entertainment, information and education that the world has ever known," said Niles Trammell, president of NBC, at the inaugural ceremonies. "The opening of this coaxial cable linking East Coast and Midwestern television networks is another tremendous stride towards better understanding among Americans, better communication and a better way of life."

Mr. Trammell spoke at an all-industry 90-minute program dedicating the new cable facilities between the East and Midwest. Other speakers included Wayne Coy, chairman of the FCC, from Washington; Leroy A. Wilson, president of the A. T. & T. Co.; Dr. Frank Stanton, president of CBS; Mark Woods, president of ABC; and Dr. Allen B. DuMont, president of the Allen B. DuMont Laboratories. Mayors William O'Dwyer of New York and Martin Kennelly of Chicago were also guests of honor on the opening program.

As a symbol of the new advances, film recordings of the Presidential inauguration, carried for the first time on television by all chains, Jan. 20, were made available within 24 hours to every video city in the country.

In mid-February, on WJZ-TV, key radio station of ABC, regular daytime programming of video programs is to begin. This becomes the second station of the New York area offering these daytime programs on a regular basis, the other being pioneer WABD, the Du Mont station, which opened its service last Nov. 1.

Opera-Cast

Among opera-video-casts of early date is the sending out of the last act of Puccini's La Boheme in a new English translation by Charles Polachek, under the musical direction of Dr. Herman Adler, over NBC Television on Feb. 2 (NBC-TV East Coast network, 10:15-10:45 p.m. EST). The cast includes Evelyn Case as Mimi, Glenn Burris as Rodolfo, Norman Young as Marcel, Ray Jacquemot as Schaunard, Edwin Steffe as Colline, and Virginia Card as Musetta. Hal Keith is the television producer.

As yet there is a paucity of top-rank musical features on television—at least on regular schedule—but the apparatus is now established for a development that, one hopes, will be a mighty one in the next few years.

U. S. Navy Band in New Weekly ABC Broadcasts

On Jan. 22 the 90-piece United States Navy Band, under Lt. Cmdr. Charles Brendler, inaugurated a new weekly series, titled the United States Navy Hour, heard over ABC network Saturdays, 1:30 to 2 p.m., EST. The broadcasts originate from the Navy Department's sail loft in Washington, D. C. Rear Admiral Thomas L. Sprague, chief of the Bureau of Naval Personnel, was the first of the Navy Department officials to speak on the series, which will also feature guest stars of radio, stage and screen. The first soloist was Chief Petty Officer Ben M. Morris, tenor.

FRANK EDWINN and JOAN FRANCIS inaugurated the Metropolitan Auditions of the Air series this season. Both singers work with Estelle Liebling. (Photo by William Leftwich.)

Handbook by LaPrade for NBC's Pioneers of Music

A handbook for listeners to NBC's new musical series, Pioneers of Music, will be available soon, prepared by Ernest LaPrade, NBC director of music research and supervisor of the series. The programs, which extend 17 weeks from Feb. 5 (Sats., 3:00 to 4:00 p.m., EST) and enlist 17 orchestras on the Orchestras of Nations series, are offered as a home study course in music by the University of Southern California. The handbook may be obtained for 50c by writing to the program, University of Southern California, Los Angeles. Listeners desiring the handbook do not have to register for the course, but those wishing to use the program as an adult at-home study course in music may register with the university to receive additional study aids.

Reyes and De Menasce Heard in League of Composers' Broadcast

A concert broadcast over WNYC on Jan. 16 (Suns., 4:30 p.m.) under the auspices of the League of Composers' radio committee brought a performance of a Sonatina for violin and piano by Pierre Wismer, Swiss composer, played by Angel Reyes, violinist, and Jacques de Menasce, composer-pianist. The artists appeared in two sonata programs in New York lately and in Europe last year introduced American works in six concerts. They will leave on March 30 for a second tour of Europe.

On the same program were Six Songs by Richard Winslow, performed by Dorothy Schauer, soprano, and Blake Stern, tenor.

Cantelli Gives U. S. Premiere of Ghedini Work with NBC Symphony

The American premiere of Pezzo Concertante by the contemporary Italian composer, Giorgio Ghedini, was given by the NBC Symphony under Guido Cantelli on Jan. 22 (NBC, 6:30 p.m., EST). Alfredo Casella was represented on the program with his Paganiniana. The final selection was the Romeo and Juliet overture-fantasy by Tchaikovsky. This was Mr. Cantelli's second Sunday conducting the NBC Symphony. He made his debut on Jan. 15, offering the Haydn 93rd Symphony in D and Hindemith's Mathis der Maler Symphony brilliantly.

RADIO NOTEBOOK

For the first time Canada is relaying BBC school programs to her schools, and has reciprocated by producing her first educational broadcast designed for the school children of Great Britain, a dramatized history of Niagara Falls (recorded). . . . RISE STEVENS will be guest soloist on Voice of Firestone (NBC, 8:30-9:00 p.m., EST) on Monday, Feb. 7. . . . NBC's Future Book announces for the Telephone Hour (Mons., 9:00 p.m., EST), ROBERT CASADESUS, March 7, and FERRUCCIO TAGLIAVINI, tenor, March 14; for Pioneers of Music (Sats., 3:00 p.m.), some of the orchestras are

BROADCASTS WITH ORCHESTRA . . . Nancy Carr, soprano, featured artist on the Mutual network's new musical feature, Enchanted Hour, which made its debut Friday, Jan. 28 (9:30 to 9:55 p.m., EST). Robert Trendler conducted the orchestra.

Buffalo Philharmonic (March 5), Indianapolis Symphony under FABIEN SEVITZKY (March 19), San Antonio Symphony under REITER (March 26). . . . BRIG. GEN. DAVID SARNOFF, chairman of the board of the Radio Corporation of America, sailed Jan. 11 on the SS Queen Mary in response to an invitation to appear as an impartial expert before the British Arbitration Tribunal. The latter was to hold hearings in the case of the Cable & Wireless Company, a privately owned organization taken over by the British Government under the Nationalization Bill. . . . VIRGINIA MORLEY and LIVINGSTON GEARHART, two-piano team, were a feature on the Fred Waring Show of Jan. 20 over NBC, their last appearance on the program until mid-April when they return from a concert tour. . . . VICTOR BABIN'S String Quartet was presented by the Fine Arts Quartet on its weekly Sunday broadcast over several ABC stations, Jan. 23, at 11:00 a.m., EST. . . . Among guests of Barry Wood last week on CBS' "backstage" television show Places, Please! were HOWARD AIBEL, 12-year-old pianist, winner of Peabody and Juilliard scholarships and three times winner of the National Federation of Music Clubs contests, and FLORENCE AHI, Hawaiian soprano, who has appeared with the Honolulu Symphony. Places, Please! is sent out over CBS-TV, 7:15 p.m., EST, Mon., Wed., Fri. . . . Lois Townsley is presenting Westchester artists on Thursday evenings at 9:00 EST over WGNR, New Rochelle, N. Y. BERTRAM ROWE, baritone, was the Jan. 20 soloist. . . . The Barbizon School of Models in New York selected ROBERT MERRILL as one of the "ten most eligible bachelors for 1949."

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THE DANCE By ROSALYN KROKOVER

Tudor Ballet, Time Table, Revived

The New York City Center Ballet Company opened its short season of week-end performances on Jan. 13. The novelty of the evening was the first local performance of a one-act ballet, Time Table. This work was first presented under the title of Despedida by the American Ballet Caravan, for their South American tour in 1941, under the auspices of the office of the Co-ordinator of Inter-American affairs. It has choreography by Antony Tudor, music (Music for the Theater) by Aaron Copland and scenery and costumes by James Stewart Morcom.

With the action all taking place in a railroad station of a small American town at the end of the First World War, the usual characters and happenings are encountered in a not too distinguished manner. There are the girl (Marie-Jeanne), Her Boy Friend (Francisco Moncion), High School Girl (Tanaquil LeClercq), High School Boy (Roy Tobias), Two Marines (Walter Georgov and Jack Kauflin), Lady With Newspaper (Georgia Hiden) and a Soldier (Edward Bigelow). As the work progresses we find that the Lady With Newspaper is waiting for her sweetheart's return while the Girl is seeing Her Boy Friend (a Marine Sergeant) off. The rest of the cast dance in and out of the station with some scattered by-play and attempts at humorous touches reminiscent of Fancy Free. The fact that Fancy Free was choreographed by Jerome Robbins some years later and that John Kriza, a Sailor in the Robbins' opus, was a Marine in the original version of Time Table, may be coincidental.

Problems of Performance

Tudor's style is so exacting that it is almost impossible for a group thoroughly schooled in the Balanchine idiom, as this company happens to be, to express themselves in Tudor's terms. His approach takes technique for granted and stresses the dramatic qualities of movement of the entire body, while Balanchine dwells more on the technical potentialities of the legs with a relatively stiff torso. In addition to this problem the dancers appeared to be inadequately rehearsed. Whether the ballet could be successful if and when it has a smooth performance remains to be seen. As it was performed on this occasion it appeared dull and dingy. Which, of course, is what a small town railroad station can be like, but there could be some choreographic high points in order to make the action more absorbing.

Other works on the program were The Four Temperaments and the Symphony in C. The casts were virtually the same for these ballets as they were earlier in the season, an exception being Joan Djorup, who replaced Tanaquil LeClercq on short notice in the Choleric variation. The Symphony in C received the best performance of the evening, with Maria Tallchief, Nicholas Magallanes, Tanaquil LeClerq, Francisco Moncion, Marie-Jeanne, Herbert Bliss, Jocelyn Vollmar and Todd Bolender in the solo roles.

Cunningham's The Seasons

On Jan. 14 Merce Cunningham's Seasons received its first public performance. With sets and props by Noguchi and music by John Cage, this work is mounted in the Graham tradition, but Cunningham also shows a decided strength of his own. He is an excellent dancer with a broad vocabulary that could be extended much further than was apparent in this work. However, there are many inventive choreographic moments, and Misses LeClercq, McBride and Tompkins gave Cunningham competent support. The work could be improved by dispensing with the superfluous gadgets Noguchi has contrived to introduce the various seasons. Some other way certainly can be found to convey the same ideas. The Cage music is difficult to follow rhythmically, and a bit monotonous in tonal texture.

Todd Bolender's charming Mother Goose Suite, Balanchine's Divertimento and Symphonie Concertante in E flat were also presented. Marie-Jeanne continues to do her best work in the Mother Goose Suite. Maria Tallchief is exquisite in everything she does. Her technique is infallible and she brings an exciting intensity to her performances that is thrilling to watch. Now that she has the Balanchine style so completely mastered it would be interesting to see her handle the styles of other choreographers. Francisco Moncion is another one to watch. He has a dignified and commanding stage appearance with a technique to go with it.

All of the music, under the direction of Leon Barzin, was a model of ballet accompanying. The pianist, Nicholas Kopelkine, in the Hindemith score, and the violinist and violist, Hugo Fiorato and Jack Braunstein, in the Mozart Concertante, played with authority and musical insight.

British Ballet Film Available

A ballet film, titled Steps of the Ballet, produced by Alexander Shaw for the British Central Office of Information, now available in this country, will be shown for the first time publicly at the Central High School of Needle Trades on Feb. 2.

It is 25 minutes in length and attempts to give a picture of how a ballet is made. With narration by Robert Helpmann, the spectator is taken through the classroom, the rehearsals, is introduced to the artist, choreographer and composer, and finally to the finished performance. The first half of the film, in which various basic technical steps and *port de bras* are illustrated, contains brilliant photography and a highly intelligent manner of presentation. But when the little scenario becomes involved with the problem of demonstrating how a ballet is actually created, everything becomes sketchy; and the methods in which various artists—designer, choreographer and composer—actually work things out is reduced to a snatch of each personality which amounts to nothing more than an introduction. There is a good moment when at the piano the composer, Arthur Benjamin, explains to Andrée Howard, the choreographer, how certain themes will be taken by certain instruments in order to create the right mood. As the themes are finished on the piano, the orchestra illustrates his ideas. Even with its shortcomings, however, the film is very worthwhile and can be highly recommended for those who wish an introduction to ballet.

Steps of the Ballet is directed by Muir Mathieson, and the decor and costumes are by Hugh Stevenson. The music is furnished by the London Philharmonic Orchestra. Dancers were recruited from several sources. Gerd Larsen and Alexander Grant danced by permission of Covent Garden, while Gordon Hamilton, Elaine Fifield, and Michael Bolton are from the Sadler's Wells Company. Dancers of the corps de Ballet include Michael Boyston, Jeanne Artois, Peter Wright, Moyra Frazer, Leia Russell. The ballet mistress is Joan Harris.

SCENE FROM "STEPS OF THE BALLET" . . . an instructive film sponsored by the British government.

Ballet Russe and Sadler's Wells To Have Fall Season at "Met"

Sergei Denham, Director of the Ballet Russe de Monte Carlo, has announced that arrangements have been completed with the Metropolitan Opera Association whereby the Ballet Russe and the Sadler's Wells Company of England will each have three weeks at the Metropolitan Opera House next Fall. The Ballet Russe will give performances from Sept. 10 through Oct. 1, the Met will remain dark for a week, and then the English company will open its season. The Ballet Russe has also leased the Opera House for a five-week period, extending from April 10 through May 15, 1950. The Company opens a four-week popular-priced season at the City Center on Feb. 21.

According to a release from the Hurok office, the Sadler's Wells Ballet will appear in the country at the Metropolitan Opera House under S. Hurok's management. The famous English company is presented by the Covent Garden Opera Trust, General Administrator, David L. Webster, which works in association with the Arts Council of Great Britain.

An extensive repertoire of about 14 ballets, new to this country, will be performed by the company. A full length production of Tchaikovsky's The Sleeping Beauty and Prokofieff's new ballet, Cinderella, choreographed by Frederick Ashton; Helpmann's Hamlet; Ashton's choreography to Strauss' Don Juan; Franck's Symphonic Variations; Stravinsky's Scènes de Ballet; Ninette de Valois' The Rake's Progress; and Job are all scheduled for the season, as well as standard classics like Giselle and Les Sylphides. A complete list of the artists to appear has not yet been released.

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BOSTON

Sowerby's Fourth Symphony Given Premiere in U. S. Music Concerts

By JULES WOLFFERS

The second event in Serge Koussevitzky's two-program American Music Festival provided Boston Symphony Orchestra patrons with the premiere of Leo Sowerby's Symphony No. 4, in B; as well as the Barber Violin Concerto (Ruth Posselt, soloist); the one-movement Symphony No. 3, by Roy Harris; Edward Burlingame Hill's Music for English Horn and Orchestra (Louis Speyer, soloist); and A Lincoln Portrait, by Copland, with Wesley Addy the speaker.

Mr. Sowerby's new work, cast in three movements, is a rhapsodic attempt to capture the spirit and life of a large city—"sprawling and youthful." The composer suggests that possibly he had Chicago in mind, and in a certain sense one may be reminded of the stir, bustle and confusion of that metropolis.

Most large cities, however, have their traffic problems. Mr. Sowerby, perhaps in a spirit of emulation, also has his traffic problem—instead of too many cars, he has far too many notes. In a word, the piece is over-scored. There are too many instruments playing at the same time too often. Some judicious pruning would clarify the music to advantage, for there is good music in the symphony if it were but given the chance to be heard cleanly.

The rest of the music has all been played here before. Miss Posselt's way with the interesting Barber concerto deservedly drew plaudits for the attractive young performer. The utterly charming Hill piece again displayed Mr. Speyer's fine tone against the shimmering orchestration. As for the Harris Symphony, this was the fifth performance here, and the work gains with each retelling. For finale, the Copland Lincolniana had a splendid performance with Mr. Addy both sonorous and effective.

Obviously Dr. Koussevitzky attempted to give his audiences examples of various "schools" and styles. He deserves praise and thanks for this and other efforts on behalf of the American composer.

The concerts of the previous week listing works of Cowell, William Schuman, Hanson, Foss and Piston were reviewed in Jan. 15 issue. The over-all results showed no need to apologise for the quality of creative music in these United States.

IN OPERA ON TWO CONTINENTS . . . Costanzo Gero, tenor, since his return from Italy a year ago, has appeared with the Connecticut Opera (in Hartford), Manhattan Civic Opera (New Haven), guest artist with San Carlo Opera (New York) and last summer sang more than a dozen performances in Guatemala and San Salvador.

Chinese Pianist with Civic Orchestra

An interesting revival and the presence of a Chinese pianist featured a well-planned and excellently played program at the first concert this season of the Boston Civic Symphony at Jordan Hall. Never has the orchestra sounded better and never did conductor Paul Cherkassky direct with more authority, verve, skill and enthusiasm. The Dvorak Symphony No. 1 (really Symphony No. 4), in spite of some 19th century orchestral *clichés*, proved to be well worth taking off the shelves. Miss Tung Kwong-Kwong played the Beethoven Concerto No. 1 (really Concerto No. 2) with poise, finesse and understanding to good orchestral accompaniment. Wagner's Meistersinger Prelude was an effective finale for a rewarding evening's entertainment. The near-capacity audience cheered.

English Carmen by Opera Theater

Boris Goldovsky's ideas on opera-making for American audiences had that best of all possible endorsements at the Boston Opera House—a completely enthusiastic audience that filled every seat. This latest exposition of the New England Opera Theater director's efforts was a production, in English, of Carmen, restored as far as possible to the original version. Gone were the Giraud recitatives and the last-act ballet—present was all usually cut material that could be found, together with the original dialogue as translated by Mr. Goldovsky and Sarah Caldwell. As in all Goldovsky productions, the action was brisk and excellent theater was achieved. In the title role, Mildred Mueller was thoroughly convincing both in person and voice, a performance matched by David Lloyd's Don Jose. Outstanding was Robert Gay's straight characterization of the usually buffooned smuggler chief. Although the biggest single ovation of the afternoon went to Adele Addison as Micaela, I could not find the performance to be of more than standard proportions. The other roles, all done creditably, enlisted Ara Charles Adrian, Matthew Lockhart, Phyllis Curtin, Evelyn Mekelatos, Emile Lemoine, Edmund Hurshell, Luigi Vellucci, and Warren Bacon, with Bennet Eppes corporal of the very effective children's guard.

When one considers how much Boris Goldovsky does with the means at hand, one wonders what he would achieve under more auspicious circumstances.

Two-Pianists and Other Recitalists

Luboshutz and Nemenoff played Bach, Saint-Saëns, Rachmaninoff, Milhaud and a group of Luboshutz arrangements of shorter pieces for the usual capacity Boston Morning Musicales audience at the Hotel Statler. One had cause to admire again the duo-pianists' superb ensemble and consummate artistry. Comforting also was the thought that such fine music should further the altogether worthy Tufts-affiliated Boston School of Occupational Therapy.

At New England Mutual Hall, the Music-Lovers Club program featured Lorraine Ippolito Di Gregorio, soprano, in clean-cut and artistic exhibitions of coloratura artistry. Pianist Richard Perry assisted with Beethoven, Weber, Chopin and Liszt.

Speaking of sopranos reminds us of the fine Jordan Hall debut made here earlier in the season when Inez Matthews sang a very well-chosen program containing much good contemporary material. Tonally and visually Miss Matthews exhibited much charm and her audience saw no reason to hide its pleasure. This singer really enjoys her work with the result that everyone, on and off stage had a good time, including that resourceful accompanist, George Reeves.

INTERMISSION BACKSTAGE . . . William Primrose (right) and Jose Echaniz, conductor of the Grand Rapids Symphony, chat during an intermission of the recent concert at which the violist appeared with the orchestra under Mr. Echaniz' baton. (Photo by J. Warren Southwick.)

Koussevitzky 25-Year Repertoire

Symphony Hall in Boston has released a brochure containing the complete listing, exclusive of repetitions, of music written by Americans which the Boston Symphony Orchestra has performed during the period of Dr. Serge Koussevitzky's directorship from October 1924 to January of this year. No distinction is made between native Americans and naturalized citizens.

A breakdown of the listing is revealing. Sixty-five composers are represented and while the names show considerable diversity, one can trace, also, special attachments which the conductor has steadily followed from the first season when the composers he chose were Copland, Eichheim, Arthur Foote, Hadley, Edward Burlingame Hill, and Loeffler. To this day Copland and Hill have retained Dr. Koussevitzky's admiration and both lead in total initial performances with 12 each.

Only one other composer has a listing in two figures, Walter Piston, with 10 to his credit. Close behind comes Ernest Bloch, 9, Nicolai Berezowsky, 8, Vladimir Dukelesky, 7, Roy Harris, 7, and Samuel Barber, 7.

Most of Charles Martin Loeffler's 6 performances came early in the conductor's tenure as did the 6 of John Alden Carpenter. William Schuman with 6, received these during the past 10 years. By one of those numerical freaks, no composer has been listed five times although several are under the "four" column—Henry Hadley, George Chadwick, Louis Gruenberg, Leo Sowerby and Frederick Converse.

Roster of Notable Names

Some notable names will be found in the three performance heading—Henry Eichheim, Edward MacDowell, Alexander Steinert, Werner Josten, George Gershwin (his Rhapsody No. 2 was premiered here) Morton Gould, David Diamond, Lukas Foss, and Paul Creston.

Those listed once or twice, and there are some very distinguished names among them, include, roughly in order of performance, Arthur Foote, Henry Gilbert, Timothy Spelman, Joseph Achron, Jakobus Langendoen, Roger Sessions, Daniel Gregory Mason, Rubin Goldmark, Frederick Jacobi, Ernest Schelling, Blair Fairchild, Samuel Gardner, Herman Wetzler, Charles Griffes, Carl McKinley, Mabel Daniels (only woman on the list), Harold Morris, Deems Taylor, Philip James, Randall Thompson, Henry Cowell, William Grant Still, Leonard Bernstein, Arcady Dubensky, Robert Russell Bennett, Oscar Levant, Arthur Shepherd, Harl McDonald, Boris Koutzen, Gardner Read, Allan Wilman, David Stanley Smith, George Foote, Emerson Whithorne, Gian Carlo Menotti, Alexei Haieff, Charles Ives, Harold Shapero and Irving Fine.

There are, undoubtedly, some omissions that seem surprising, but with a few exceptions, the names read like a musical who's who. Dr. Koussevitzky did not conduct all the works listed. Quite a few represent the enterprise of associate conductor Richard Burgin and several were chosen by guest leaders. The great majority were done, however, on Koussevitzky-led programs with the composers not infrequently on the podium for their own works.

A large number of premier performances are disclosed, 84 to be exact. Many of these are in the standard repertoire and have received frequent rehearings both here and elsewhere.

Space does not permit complete listing of all the titles. Those sufficiently interested can probably procure a copy by writing to Symphony Hall in Boston as long as the supply lasts.

And as appendix, the following have been recorded by the orchestra: Copland, 3, Arthur Foote, Hanson, 2, Harris, 2, Piston, Sousa, 2, Thompson. J. W.

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SILHOUETTES By MARY CRAIG

The Saga of Two American Singers

IT is a rare occurrence when a young singer who has won lucrative position and a national reputation abdicates voluntarily to commence rigorous training and to build a career in another and highly competitive field of song. Making her first season's tour in recital before audiences who remember her as a teen-age singing star of radio is Francine Falkon, who was recently heard in her second Town Hall concert. Tall, honey-blonde and strikingly handsome, the Minnesota-born singer presents unusual character assets aside from the warm contralto timbre of her voice and her artistry. Furthermore (believe it or not) she has not so far assayed the possibilities of "grand opera," customarily the neophyte's primary goal!

"I've been so preoccupied and so enthralled with song literature, the glorious cycles and immense scope of material, that any operatic work has been undertaken only under persuasion," she said. But went on at once: "Maybe some day I'd love to do Fides and Octavian."

Judging from the range and color of the Falkon voice, further roles are Carmen, Laura, Ortrud and Brangaene, even Semiramide and others of the fioritura school, with a possible Dalila. But Francine Falkon believes that maturity and special training are vital for operatic achievement.

Currently she has her hands, her time and mind full of a fabulous schedule of concerts, thirty recitals already behind her this year and more than 40 to sing before the season's end. The prospect of hard work does not daunt this young artist. There's a stern Norse tinge to her philosoohy. You have to earn what you gain, she feels, and proper preparation with constant practise is more than half of the job.

Won Singing Contest

She has worked for everything she has accomplished in music. Winning a singing contest back home spurred her into a follow-up concert to raise funds which netted her all of $90. This meant New York and the big chance. So on she came and was confirmed in her determination by a Juilliard fellowship, a solo job on The Hour of Charm and complete fundamental training as a violinist and pianist. The singing success came spontaneously with the winning of the New York State Federation of Music award in 1947.

This year Francine Falkon has traveled from Windsor, Canada, to the furthermost tip of Texas, through the midwest and down the Appalachian trails. She has had the honor of opening the Civic Concert Series in several cities and in some places of inaugurating the recitals. Everywhere her finely constructed programs have brought her appreciation and approbation. "People really want to hear fine songs," she asserted.

Young Auditors Often a Problem

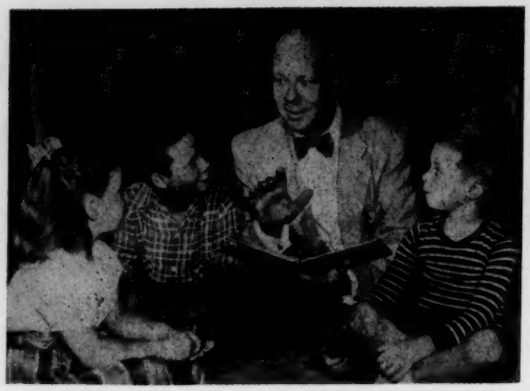
"It has been an amazing, happy experience, travelling through dust storms, blizzards or good weather. So far, I have only one complaint, but that is a problem! What can be done about the children who come to the concerts unsupervised, sit well up front and are frequently disconcerting, with their restlessness, gesticulations and, sometimes, their imitations? This seems a major hazard for an artist. Of course, children should be encouraged to attend and to listen to good music. But couldn't there be a group arrangement with proctors to keep them from making faces or yodeling back at the singer? Once I was afraid to sing top notes, as one little boy convulsed the others by sticking his fingers in his ears. It just wasn't the result I was striving for!

"This was not a prevalent condition. In many sections of the country the children were responsive and charming, well brought-up and well-trained, generally accompanied by some older person. It may be that the movies have conditioned youngsters to react audibly and physically to sound. But a little discipline never hurt anyone!" stated this young descendant of Lutheran forebears.

While she sees the funny side of a dilemma, she also has the urge to do something about it. Her saving humor is one of the extra things, along with discrimination and ability.

What is she like, apart from singing? Well, she can sew and embroider and quilt beautifully. For fun, she likes to bowl and bicycle, and she is an expert in photography. And—oh lads, this is going to hurt—she is a wonderful cook and housekeeper. But the career comes first and foremost.

WIDE-TOURING CONTRALTO . . . Francine Falkon, whose concert activities include a long itinerary this season. (Photo by James Abresch.)



TEACHING THE "JUNIOR IDEA" . . . Mack Harrell, baritone of the Metropolitan Opera and the concert stage, with his children, Jane, 5, Fulton, 9, and Lynn, 4.

At Home and Abroad With the Harrells

Because Mack Harrell, baritone of the Metropolitan Opera, has been acclaimed as one of the finest lieder singers of the day, he has found it expedient and almost necessary to issue statements that he is 100 per cent American and that all of his training has been done in this country. His great-grandfather, Patrick James Kelly, came over on the Mayflower—not the Boston one—and the family moved steadily west. This generation has reversed matters. Mack Harrell, Scottish with a dash of Irish, has advanced eastwards. His concert tours of Europe in 1937 and '39 were just that—recitals—he did not go as a student but as a young professional singer. Behind it all there is a unique and heartening story.

Began as Violin Student

Out in a small Texas town, when he was too young to realize what was happening, Harrell was smitten with a strange crippling ailment, probably some form of infantile paralysis. The continual need for treatments and the inevitable handicaps kept the boy from many of the sports activities he loved, and so he resolved to live to make music. For twelve years he studied violin and had extra music training at the University of Oklahoma. "I can truthfully say that my first violin teacher was one of my best teachers of singing, for I learned the feel of legato and the sensation of spinning out a tone," Harrell said, "This helped later."

After another more successful bout of surgery which brought him to his feet again, Mack Harrell won the violin scholarship at the Music Settlement School in Philadelphia and had three years of work under Emanuel Zetlin.

While there, he met the Only Girl, Marjorie Fulton, also a violin student. "You know how it goes," he related, "Boy and girl stuff—courting, singing! She played better than I did, too," he continued smiling. "And she had a keen ear and insisted that I had a voice worth some consideration. Through her persuasion I came to New York, auditioned and was told that if I could stick to the work for seven years I could perhaps make the grade. What's seven years out of a whole life devoted to music? I thought. So the die was cast. But first I went back and married the girl, and ever since she has steered the course. I won a scholarship at the Juilliard and began to study with Mme. Schoen-René. I also began to discover that miracles can and do happen."

Europe Beckons

A debut in Philadelphia in Rimsky-Korsakoff's Snegurotchka and numerous concerts established the fact that here was a new young baritone particularly gifted in classic song and lieder. Very

(Continued on next page)

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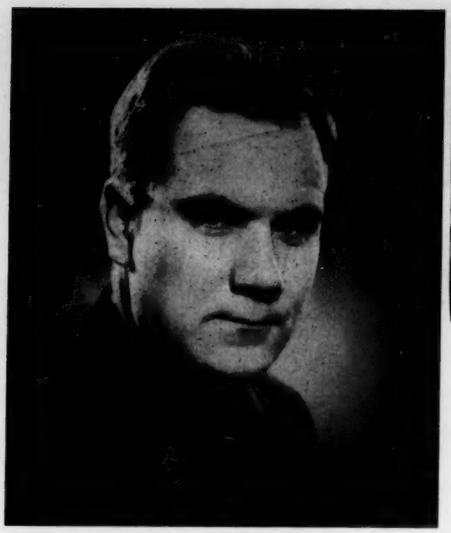

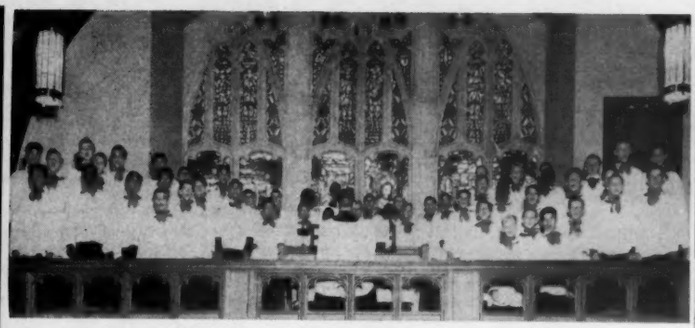

YOUTHFUL HARMONY . . . The 50-voice Boys Town Choir, under the direction of the Rev. Francis P. Schmitt, shown in the Dowd Memorial Chapel at Boys Town.

Boys Town Choir Carries Message Of Song in Lengthy Annual Tour

CONDUCTOR OF THE ENSEMBLE . . . The Rev. Francis P. Schmitt, director of the Boys Town Choir.
(Photos by Walter S. Craig.)

BROTHERHOOD OF MUSIC . . . Henry Eng, left, of Chicago, only Chinese boy in the Boys Town Choir, tries his hand at the organ, while Ruben Hernandez, Artesia, N. M., tenor soloist during the recent tour, gives encouragement.

The concert choir is an important part of life at Father Flanagan's famed Boys Town. All boys coming there are screened for musical ability, and if they show promise and a desire to sing they are given the opportunity. Introduction to choral work is in one of two apprentice groups, the chancel choir for treble voices, the second choir for boys whose voices have already changed. Fundamentals of music, harmony and ear training are taught as a required course in the grade school by Norbert Letter, assistant choirmaster. Besides, many choristers are piano students under Mrs. Franz Plewa, former Viennese concert pianist, whose husband, Dr. Plewa, is the child psychiatrist on the Boys Town welfare staff, and Mrs. Letter.

The concert choir, more or less intact during the school year, must be rebuilt every summer, due to loss of some of its members through graduation. There are other defections. As the boys pass into high school, some may become better than average quarterbacks or ends, and, since the football and concert seasons overlap, choice must be made between music and the team. Some decide in favor of the sport, others remain with the choir. The latter do not have to give up athletics entirely. Several are members of the basketball squad, baseball and track teams. The choir also has its own teams which compete in intra-mural events with other citizens of Boys Town.

Membership Highly Prized

Choir membership is a highly prized honor, although it requires arduous work to maintain the standard required by Father Francis P. Schmitt, the director.

Father Schmitt, who has a keen understanding of boys, is interested primarily, he says, "in achieving musical excellence rather than developing a chorus of wooden soldiers. If a boy has to wiggle a bit or shift his weight, he goes ahead and does it, and his singing doesn't suffer a bit because of it. There is a lot of boy energy in a group of 50 whose ages range from 12 to 18, and it is up to me to direct this energy into music."

The annual tours of the Boys Town Choir cover thousands of miles. In 1948 the choristers sang in 47 cities in eight Midwestern states. More than 100,000 people heard the programs, and in several cities audiences numbered between 2,500 and 3,500. The largest was in Springfield, Ill., where more than 5,000 filled the Illinois State Armory to hear the choir.

SILHOUETTES

(*Continued from page* 12)

soon a European tour was suggested by an overseas management. As the necessity for financial underwriting made the project appear impossible, Harrell's answer was, "How can I?" Then Schoen-René stepped into the drama, saying, "Mack, you must go! I can risk an investment in your future."

The reception in The Hague, Amsterdam, Berlin, Vienna, Budapest, Munich, Milan and other continental centers brought the baritone a repeat tour and opened the doors more widely in his native country. On his return in 1939, Harrell won the Metropolitan Auditions of the Air. "I had never thought of the operatic stage," he relates, "and again I said, 'How can I?' I will never forget Pelletier's comment, 'Mack, you are only limited if you think you are!' So I tried and again I found that miracles can happen. Now I have no hesitancy in doing Tonio and Papageno as well as the operetta roles I love, which often require especial rhythmic activity and body poise."

Sang 30 Opera Roles

During the last eight years Harrell has sung 30 leading roles at the Metropolitan and has sung in many festival and operetta centers, such as St. Louis, Dallas, Detroit, etc., doing baritone leads in Vagabond King, Sari (in which he plays the violin too), The Great Waltz, Gypsy Love and many works equally celebrated.

"If young singers only had sense enough to plan their summers, to try their wings in this kind of music and to take advantage of the summer community and festival opportunities before they attempt grand opera any place much heartbreak, rawness and inferior singing would be eliminated," said Mr. Harrell, "I could never speak enough in favor of this type of training. It's invaluable."

In these career years Mack Harrell has made coast-to-coast concert tours of the U.S. and Canada; he has appeared with leading symphonic organizations as soloist in major works, and has accomplished much in reviving audience interest in the song cycle. Recently in Town Hall he presented a series of three recitals, programming Brahms' Die Schoene Magelone, the Schubert Schoene Muellerin, Moussorgsky's Songs of Life and Death, and a cycle by Victor Babin, The Beloved Stranger.

Virginia Davis Gives "Portraits in Song"

The Poetry Center of the Y.M. and Y.W.H.A. presented Virginia Davis in "Portraits in Song" at the Theresa L. Kaufman Auditorium on Jan. 16, with a large enthusiastic audience in attendance.

Miss Davis' program consisted of twenty Old English, Scotch, Irish, French and American folksongs, all carefully selected for their natural charm and entertainment value. She is a personable young soprano, possesses a lovely, clear voice of moderate size, which she uses in commendable fashion. Miss Davis' artistic temperament, command of singing diction and keen interpretative ability to bring to light all the gaiety, pathos and naïvete of these simple songs of the people made it possible for her to score heavily in a program of this type. Her portrayal of the old English song Bedlam and the French 17th century monk's begging song—La Ballade de Jesus Christ—were two of the impressive highlights of the evening. Unusual lighting effects added to the enhancement of the stage presentation. Howard Barr, at the piano, provided a sympathetic accompaniments. L. C.

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CHICAGO

Public Library Opens New Music Department With Special Events

By DOSHA DOWDY

THE Chicago Public Library, in observance of the opening, Jan. 8, of its New Music Department, scheduled two series of concerts at the noon hour during the month of January. The Chicago Federation of Musicians presented a special series of Four Chamber Concerts on Saturdays, sponsored by the American Federation of Musicians (Transcription and Recording Fund). The Chicago Public Library Music Department gave a series of Four Recorded Concerts on Wednesdays, composed of symphonies by Beethoven, Brahms, Mozart and Schumann, and Beethoven's Concerto No. 4 in G Major.

The Music Department offers a new series with the expansion of the Music Room, to include circulating and reference collections of books about music (over 4,000 are available on the open shelves), and music periodicals as well as scores and recordings. In addition to dictionaries and encyclopedias of music, musicians, and recorded music, and current issues and back numbers of over 40 music periodicals, there are also Chicago programs of concerts, symphonies, opera and musical groups dating from 1873, and over 2,000 popular songs dating from 1830, available for reference use.

The Music Collection possesses an extensive collection of scores—over 12,000 bound volumes of music and 29,000 pieces of sheet music—all available for circulation, and an excellent collection of recorded music. Records are issued for home use on library cards. Ear-phone listening facilities are provided for the room use of the record collection.

Recorded Concerts a Feature

In the auditorium of the Public Library (1st floor, Randolph St.), concerts of recorded music are conducted under the direction of the Music Department twice each week, October through May. The Great Moments in Music Series is scheduled on Wednesdays (12:15 to 12:45) featuring outstanding compositions of the great masters. The Music Lovers' Concert Series (Saturdays, 12:15 to 1:45) presents a varied program featuring "pop" concerts, ballet music, chamber and operatic music.

The recorded concerts are varied at frequent intervals with "live" concerts presenting Chicago musicians, music groups and music schools.

Musicians, music teachers and students, and music lovers are invited to use the collection and facilities of the Music Department of the Public Library.

VERSATILE VOCALIST . . . Carol Smith, contralto, was soloist with the Chicago Symphony under Tauno Hannikainen on Dec. 18, and also recently in Schumann's Manfred with the Indianapolis Symphony, Fabien Sevitzky conductor, (Photo, Bloom.)

Ormandy Returns as Guest Conductor

The concert given during that week by the Chicago Symphony Orchestra, Eugene Ormandy conducting, was a virtuoso performance both for Mr. Ormandy's reading of the Beethoven Seventh Symphony, and Claudio Arrau's playing of the Beethoven Concerto for Pianoforte, No. 4. There was rare musical beauty in the interpretation of both—each artist letting Beethoven speak. Not often is there such taste, such balance, and such precision—and, magnificent was the whole. The Schoenberg transcription of two Bach Chorale-Preludes were not so satisfying (Bach's own music being what it is) in spite of the expert conducting, and the beauty of the violin cello solo played by Dudley Powers.

The Symphony concert of the week before (Jan. 6 and 7) brought to Chicago a new and exciting French violinist, Ginette Neveu. Miss Neveu, playing the Sibelius concerto in D Minor, lived up to the fabulous things said and written about her. She is really an amazing violinist for the rich endowment of temperament, intelligence and technical skill which she brings to her art, and radiates to her audience. She received a very warm and enthusiastic ovation. H. D.

Marion Hall-Karl Fruh Recital

In Fullerton Hall, Jan. 6, a note of enterprise was added to the season of conventional recitals when Marion Hall, pianist and Karl Fruh, cellist, gave a program of works written for their instruments, composed of Beethoven's Seven Variations on a Theme from Mozart's Magic Flute ("Bei Maennern"), and sonatas by Beethoven (G Minor, Op. 5, No. 2), Grieg (A Minor, Op. 36) and a first performance here of Samuel Barber's engaging sonata Op. 6.

Miss Hall, whose talent has won her considerable recognition as a concert soloist, distinguished herself also as an ensemble artist. She possesses musical sensitivity beautifully cultivated technic, and admirable command of tone quality. Only occasional understatement of lyrical passages was noted in Miss Hall's playing.

The musical and technical gifts of Mr. Fruh, a highly respected artist of his instrument, are well matched with those of Miss Hall, making a combination of musicians whose future appearances would reward their audiences well.

Australian Soprano Bows in Patrons of Music Concert Series

Mrs. Edouard Albion presented to the Patrons of Music Concert Series in the Casino Club on Jan. 12, the Australian soprano Joan Hammond and the pianist Mario Bragiotti. Miss Hammond, making her first appearance in this country, has been acclaimed widely in England and South Africa as well as in Australia. Her first group was entirely of Schubert, and her second consisted of six contemporary songs, among which Vaughan Williams' Water Mill was most effective. The third group, arias by Cilea, Puccini and Massenet, allowed her an opportunity to show her skilled and powerful operatic ability, in addition to the previously proven perfection of tone and diction. She chose as an encore a short aria from Gianni Schicchi by Puccini. Alexander Aster was her accompanist.

In Mr. Bragiotti's first group were an Eighteenth Century Suite, Debussy's Engulfed Cathedral, and the Chopin A flat Polonaise. His second and final group contained the Gershwin Rhapsody in Blue and Mr. Bragiotti's entertaining and original Variations on the theme of Yankee Doodle in the styles of five composers. The Scarlatti manner was so precisely simulated that the audience relished Mr. Bragiotti's report of having been asked to which opus the number belonged. As encores he improvised a waltz upon four notes called out from the audience, and brought his part of the evening to a dramatic close with a work by deFalla. J. DeL.

Leonard Shure at Orchestra Hall

Outstanding among piano recitals of the season was that of Leonard Shure, the fourth event on the Musical Arts Piano Series, Jan. 18. The recitalist chose for his program the complete set of Intermezzi and Capricci, Opus 116, by Brahms, and the Sonata, Opus 110, and Variations on a Theme by Diabelli by Beethoven. Mr. Shure met the demand of superlative pianism required to reveal the profound meaning in these works, and roused his audience to deep appreciation. D. A.

John D. Anello, elected president of the National Association for Opera at the general meeting held at the Hotel Stevens, Chicago, in December. Mr. Anello was director of the first National Opera Festival in Milwaukee last July. (Photo by John E. Platz.)

Flagstad Presented

Kirsten Flagstad's Orchestra Hall concert on Jan. 9 with Edwin McArthur at the piano (auspices, Cordon Club), was an artistic triumph acclaimed by a capacity audience. Beethoven's scene and aria Ah, Perfido!, and songs by Schubert, Hugo Wolf, Grieg, Wagner and Strauss, composed the program to which a generous number of encores were added.

Tourel Applauded

Jennie Tourel was received with enthusiasm by a capacity audience when she appeared in recital on Jan. 15. Her perfect diction in five languages, and her remarkable interpretive ability, joined with her beautiful voice, made the evening much more memorable than the ordinary recital. Her French group, composed of selections by Satie, Chabrier and Debussy, with encores by Hahn and Poulenc, was especially pleasing, but the whole program was performed with charm and artistry. The accompaniments of George Reeves were outstanding. W. M. S.

Jack Hansen's Recital

Jack Hansen played an unusually interesting piano recital in Fullerton Hall on Sunday evening, Jan. 9. Mr. Hansen, winner of the Society of American Musicians' Young Artist Contest, is a promising pianist whose musical interests are apparently great, if the stylistic variety of his program is taken as a criterion. He began with a clear, well controlled performance of Bach's C Minor Partita, followed by Ravel's Valses nobles et sentimentales, played with excellent tonal balance and sense of style. Hindemith's Interludium and Fugue No. 5 (Ludus Tonalis), Blanchet's Au jardin du vieux Serail, and two Paganini-Liszt Etudes, performed brilliantly, comprised the second group. The concert ended with the first performance in Chicago of the original

(*Continued on next page*)

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Other Programs

Other programs of importance were those of Nathan Milstein, in benefit recital in Orchestra Hall; Witold Malcuzynski, Polish pianist, whose Orchestra Hall recital was devoted entirely to works of Chopin, in commemoration of the observance of the composer's centenary; and Inez Matthews, extraordinarily gifted Negro soprano, whose debut here was outstanding for the artist's beautiful voice, her ability to project the spirit of her songs in the most subtle, as well as highly dramatic effects, and for her intelligence of interpretation.

Rudolph Reuter's Activities

Rudolph Reuter played a short program during the recent Convention of the many musical groups in Chicago, appearing at the banquet of Sinfonia fraternity at the Stevens Hotel. On Jan. 2 he assisted in the third program of chamber music given under the auspices of the Illinois Federation of Music Clubs, in the Brahms Quintet with the Chicago Symphony Quartet. On Jan. 18 he will play works by Carpenter, Edward Collins and Leo Sowerby in a program of Chicago composers.

Chicago Manuscript Society to Open Second Season

When the Chicago Manuscript Society presents the first of four concerts to be given this season (Fullerton Hall, Feb. 19), composers represented will be Paul Nordoff and Nin-Culmell (piano sonatas), Willis Charkovsky (two piano sonatas), Hindemith (Piece for Piano and English Horn) and Rudolph Ganz (Art Songs).

Arendt Studio Notes

Robert Morton, student of Mme. Else Harthan Arendt, made solo appearances in Handel's Messiah during December and January at Wheaton College; with the Euterpean Chorus, Morgan Park; Grace Lutheran Church, La Grange; Illiana Chorus, Bethany Reform Church; and in Michigan City, Ind. Mr. Morton filled club engagements recently with the Bryn Mawr Women's Club, and Aushn Women's Club.

Edalyn Bledsoe's Appearances

Edalyn Bledsoe's recent church solo appearances include those at the Euclid Methodist Church, Oak Park, during January; St. Luke Lutheran Church, Park Ridge; St. Pauls Evangelical Lutheran Church; First Congregational Church; and for the memorial service at St. Paul's House.

Miss Bledsoe presented a program of art songs at Wilson Junior College in December and for the Windsor Park Womens Club, Nortown Womens Club, and for the Crescendo Music Club.

Grace Panvini, American coloratura, has returned to this country after fourteen months spent in Italy, France and Belgium where she sang opera, concert and radio dates and studied new roles.

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METROPOLITAN OPERA: Artists Bow Auspiciously in New Roles

The fortnight at the Metropolitan Opera was again marked by a number of repetitions of works previously heard and a few assumptions of new roles. Gertrude Ribla, American soprano, made a highly successful bow with the company as Aida. Italo Tajo sang his second part when he assumed the title role in Marriage of Figaro. Lawrence Tibbett marked his 25th anniversary as a member of the company (picture on page 3) by singing his gripping role of Rigoletto. Set Svanholm portrayed Siegfried in the revival of that opera and the same role in the final work of the Ring cycle.

MAX LORENZ AS TRISTAN

In his initial appearance this season as Tristan on Jan. 6, Max Lorenz gave an intelligent account of the role vocally and histrionically when the music drama came to performance for the third time this year at the Metropolitan. Helen Traubel again delineated Isolde in her customary finished style. Fritz Busch guided stage and orchestral departments with his sure beat and full command of score. Despite a tendency to slow pace throughout, the reading revealed him to be deeply and reverently immersed in the lore of the Bard of Bayreuth. Other lead roles were in the capable hands of Deszo Ernster as King Marke, Herbert Janssen as Kurvenal, Emery Darcy as Melot and Blanche Thebom as Brangaene. Leslie Chabay, Philip Kinsman and John Garris gave firm support to the efficient cast. H. I. B.

TAJO IN MARRIAGE OF FIGARO

The Metropolitan came through with a shining achievement in its first Marriage of Figaro performance of the season. The matinee audience of Jan. 8 was soon kindled to enthusiasm by the sparkling reading directed with a light and sure hand by Fritz Busch. Except for Italo Tajo, singing his first Figaro here, the principals were familiar in their roles from other years, and their seasoned collaboration gave a polish to the whole production. John Brownlee's aristocratic Count, Eleanor Steber's dignified Countess, Bidu Sayao's charming Susanna and Jarmila Novotna's genuinely boyish Cherubino were all in delightful vein—not to mention the deft comedy provided by Salvatore Baccaloni's Bartolo and by the singers in the numerous supporting parts.

Mr. Tajo makes of Figaro a sunnier and more open character than some Metropolitan audiences have been used to. There is none of the faintly diabolic flavor that Pinza lent to this servant who rules by superior intellect. Tajo is a visually magnificent figure in the part, sings with full, rich tone. On the debit side is a tendency to too much motion, a shade of exaggeration of the comedy. He was warmly welcomed to the role by his hearers, especially after his aria in the last act. M. L. S.

RIBLA BOWS AS AIDA

Gertrude Ribla, making her debut with the Metropolitan on Jan. 8, in the grateful though taxing role of Aida, gave an electrifying portrayal of the Ethiopian princess. Her beautiful voice, over-emotionalized at first perhaps by the nervous strain of the performance, warmed and steadied as the opera progressed. And though the audience greeted her opening scene and the Ritorna Vincitor aria with cheers and repeated curtain calls, she reached true heights of magnificence in the third act Nile music. Miss Ribla evidenced gifts that should make her a valuable member of the organization. She made a handsome figure on stage and acted with poignant appeal, singing with luscious tonal color and dramatic impact. Jagel, as Rhadames, Harshaw as Amneris, Guerrera as Amonasro sang other lead roles, with the remainder of the cast unchanged from previous hearings. M. C.

TIBBETT MARKS 25TH YEAR

The first appearance this season of Lawrence Tibbett enlivened the Rigoletto of Jan. 13. Especial celebration was indicated since this was the twenty-fifth anniversary year for the American baritone of the Metropolitan whose career was given impetus in his early years by a performance on this stage which made the front pages of the news sheets. The fine histrionic gift which so distinguishes his work was marked in his portrayal of the Jester and audience enthusiasm and applause added up to an exciting evening. The rest of the cast included Munsel, Di Stefano, Browning and Vichegenov with Cimara conducting. M. C.

SVANHOLM SCORES AS SIEGFRIED

Wagner's Siegfried was revived and added to this year's Metropolitan repertoire on Jan. 14 in a performance noteworthy for its impressiveness and stylistic excellence. Fritz Stiedry, the conductor, gave the score his most loving attention in every detail. On stage, Set Svanholm sang Siegfried with excellent vocalism and outstanding musicianship. Not only were the *Schmiedelieder* interpreted with vocal splendor but the intimacy of the second act and the jubilation of the last act duet with Bruennhilde, one of Helen Traubel's great impersonations, was fully realized. The noble music of the Wanderer was movingly projected by Herbert Janssen. John Garris' Mime is an exemplary and an effective vocal and histrionic effort, as is Gerhard Pechner's Alberich. The Erda of Kerstin Thorborg was convincing in its expressive vocalism. Deszo Ernster as Fafner captured vocally the somber grandeur of the part, and Paula Lenchner sang the Voice of the Forest Bird admirably. The production was staged by Herbert Graf. H. W. L.

PATRICE MUNSEL AS LUCIA

Donizetti's long tried and tested Lucia di Lammermoor served on Jan. 15 as a vehicle for the youthful coloratura soprano Patrice Munsel. Miss Munsel by her convincing handling of the florid vocal airs and intelligent delineation of the character of Lucia won the warm approval of the audience, which brought her out for several curtain calls at the end of the Mad Scene. The competent cast also included James Melton as a mellifluous Edgardo; Giuseppe Valdengo, in good voice and histrionic mood in his first Lord Henry Ashton at the Metropolitan; Jerome Hines (Raimondo), Thomas Hayward (Arturo), Thelma Votipka (Alise), Anthony Marlowe (Normanno). Chorus and orchestra did full justice to the Italian score. Pietro Cimara conducted with authority and sensitivity. H. I. B.

GOETTERDAEMMERUNG WITH SVANHOLM

The performance of Goetterdaemmerung on Jan. 19 marked the return of Set Svanholm in the part of Siegfried. Vocally and histrionically, Svanholm gave a deeply impressive and moving impersonation. Osie Hawkins on short notice took over Gunther for the indisposed Herbert Janssen. He succeeded in giving a satisfactory and creditable account of this difficult assignment. With Helen Traubel, Polyna Stoska, Kerstin Thorborg, Deszo Ernster and Gerhard Pechner in the other leading parts, the performance under Fritz Stiedry's inspired guidance was enthusiastically received. H. W. L.

FURTHER HEARINGS

The fourth performance of Otello on Jan. 5 had only one change of cast from earlier presentations, Kenneth Schon returning as Montano. James Melton as Pinkerton and Francesco Valentino as Sharpless made seasonal bows in these familiar parts in Jan. 7's Madama Butterfly. Other "returns" for 1948-49 included Kerstin Thorborg as Fricka and Max Lorenz as Siegmund in Die Walkuere on Jan. 10. Three performances without newcomers were Louise, Jan. 12, L'Amore Dei Tre Re, 15 (matinee) and Mignon, 17.

STUDENT PERFORMANCES GIVEN

The first student performance of the season, sponsored by the Metropolitan Opera Guild, was given at the Metropolitan on Friday afternoon, Jan. 14, the 43rd such event since this program was inaugurated in 1937. Nearly 3,500 students from junior and senior high schools in New York City, New Jersey, Connecticut, Westchester, Long Island and Brooklyn filled the opera house for a performance of Lucia di Lammermoor. The cast included Carmen Gracia, singing the title role for the first time on that stage; Richard Tucker, never heard before at the Metropolitan as Edgardo; Francesco Valentino as Lord Henry; Jerome Hines, Raimondo; Inge Manski, Alisa; Paul Franke, Arturo, and Anthony Marlowe, Normanno. This performance was the first of six for the pupils of the 400 member schools. The remaining performances are La Boheme on Jan. 28 and Feb. 8, Lucia on Feb. 25, La Boheme on March 8 and Lucia again on April 12.

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SAN FRANCISCO

New Group Series and Spring Fete Launched by Art Commission

By MRS. FRANCIS H. REDEWILL

The Art Commission, which sponsors each season a series of San Francisco Symphony "Pop" concerts under Pierre Monteux, decided recently to abandon the cavernous Civic Auditorium and move over to the Opera House. True, the old Civic holds twice as many people, but when it is only half-filled, its size becomes a detriment, socially and acoustically.

The Art Commission further changed its routine by inaugurating "Group Concerts." A "Spring Music Festival" scheduled from May 5 to 15 will bring a concert version of Tosca, with Florence Quartararo and a full cast. Honegger's oratorio King David will employ the Municipal Chorus and Dr. Howard Thurman, narrator; at other concerts, Joseph Szigeti, violinist, and Artur Schnabel, pianist, will each be a featured soloist.

For January the Commission offered as experiment a group of three concerts, all in the same week. Fortunately large attendances cheered the effort. These programs were made especially appealing to the masses by lighter orchestral numbers and "big name" soloists. Oscar Levant, playing the Gershwin Piano Concerto in a spirited and authoritative manner, led off on Jan. 11. Jeanette MacDonald on Jan. 13 proved herself more than just a pleasing personality, with orchestral accompaniment. Her rendition of four arias was notable for tonal purity and excellent French diction. Ruggiero Ricci, another native son who has made good, played with ravishing tone and brilliant attack in the Tchaikovsky Violin Concerto on the closing night.

Bacon Suite Introduced

Ford's Theatre Suite, by Ernst Bacon, who took over the conductor's baton for the premiere of his opus, proved an ambitious group of twelve dramatic sketches, cleverly developed, with expert and vivid orchestration. It centered around Abraham Lincoln's death and made use of period themes and titles. Morton Gould's witty but somewhat thin Minstrel Show was another contemporary number used on the first program. The orchestra under Monteux's expert guidance pleased at all performances and offered Tchaikovsky and Franck Symphonies, the Strauss Rosenkavalier Waltzes, as substantial fare. All in all, the Art Commission's new venture has met with enthusiastic public approval.

The regular "Triad Programs" (so-called because given on Thursday and Saturday nights, and Friday afternoons) brought Jennie Tourel as a recent soloist in the Subscription Series. Singing Italian, French and Hebrew works she again revealed her amazing versatility and consummate artistry. In an aria from Cenerentola by Rossini, her voice ran the gamut of three octaves with agility, and in Sheherazade by Ravel the mood was one of dreamy detachment. The third movement of the Jeremiah Symphony by Leonard Bernstein (local premiere), in which she sang the obbligato with the orchestra, attained sombre liturgical expression. Throughout the program Monteux and the orchestra showed exceptional coordination, also contributing a lively interpretation of Mendelssohn's Italian Symphony as opening number.

Jacques Abram, pianist, introduced the Benjamin Britten Concerto in another of the subscription series. At this time Monteux and the orchestra also performed the Rhenish Symphony, and Manfred Overture of Schumann and the Petrouchka Suite of Stravinsky.

New Score by Gould

At the Jan. 6, 7 and 8 Symphony programs Heifetz was heard in two violin concertos. His playing of the Mozart D major was at times uneven. But in the Prokofieff G minor his familiar silken tone and technical wizardry were again to the fore. The latter work is of appealing beauty and combines lyricism, impetuosity and dissonance by means of superb craftsmanship. A first performance of Morton Gould's Fall River Legend Suite revealed a lively and pleasantly cacophonous work with varied and intricate rhythms, albeit the composition pales in comparison with the Prokofieff Concerto.

Brailowsky's only appearance here coincided with the Saturday night Symphony, always a sold-out event. The pianist was further hampered by appearing in the huge Civic Auditorium, unsuited to solo programs, especially when only partly filled. But, surmounting these handicaps, Brailowsky gave an all-Chopin program of outstanding excellence, including a brilliant performance of the B minor Sonata.

Flagstad's Return

Kirsten Flagstad's single Bay Area concert (Oakland Auditorium) also had competition with the opening of the popular Art Commission symphony series at the Opera House. However, a large audience applauded and cheered the Norwegian diva to the last note of her long program. Wagnerian excerpts, Schubert and Grieg songs were memorable for thrilling yet always sincere interpretations, and superb vocalism. Undoubtedly Flagstad has grown in artistic stature during the past few trying years, and revealed again an endearing personality. The opinion was voiced by many music-lovers that William E. Chamberlain was to be commended for having the courage to book her against seemingly insurmountable odds.

Marcel Dupré's organ recital was a memorable event to the large audience (mostly men, including many organists, presumably) that crowded into Trinity Episcopal Church. Dupré's skill in improvisation on short themes handed in by the audience may not equal his master Widor's, but it is sufficient to astound professional and student alike. Notable was his virtuosity in the Bach Passacaglia and Fugue in C minor, works by Olivier Messiaen and Eric De Lamarter, and his own symphonic poem Vision.

FOLLOWING IN PARENTAL FOOTSTEPS . . . Tots of members of the Los Angeles Philharmonic Orchestra at an informal party. The 21 youngsters assembled in orchestral formation and were "conducted" by the son of Roger Stevens, piccolo player. (Photo by Otto Rothschild.)

Seattle Orchestra Now On Cooperative Basis

Seattle, Wash.

In spite of difficulties between the organization known as the Seattle Symphony Orchestra, Inc. (which has sponsored the Seattle Symphony Orchestra in the past) and the members of the orchestra itself, Seattle is enjoying a splendid Symphony season, with top-notch assisting artists.

An experiment unique in the history of orchestras in this country is proving successful beyond the hopes of the most optimistic. Unable to accept the terms which the Symphony organization itself felt it could offer, the members of the ensemble banded together on a co-operative basis for a series of concerts under the baton of Eugene Linden.

This series has been of higher quality by far than we have had for the past three seasons. Enthusiasm has spread from the personnel into the audiences, until the "Seattle Orchestra," as it is known, has attracted wider attention throughout the State than the former Seattle Symphony Orchestra has had for many seasons.

John Charles Thomas and Alexander Brailowsky have been soloists with the orchestra. Through joining hands with the Seattle Philharmonic Association (trained by Don Bushell, brilliant young conductor) the holiday concert offered the first full performance of Handel's Messiah heard in Seattle for at least 10 years. Carroll Glenn, Walter Gieseking, Soulima Stravinsky, and Oscar Levant are announced to appear—the last-named in two special performances. The orchestra has already appeared in both Olympia and Tacoma, with several more appearances scheduled in each city.

Choral Events

The Philharmonic Association, under Bushell, in its opening concert featured the German Requiem of Brahms, with June Beard and Carlyle Kelley as soloists. Also programmed were Glazounow's Autumn from The Seasons and the Schumann Concert Piece for 4 horns and orchestra, with Elizabeth Young, Myron Richards, Elna Solberg and Stanly Haynes as soloists. Bushell's interpretation of the Requiem was one of deep spiritual significance. He has brought both the orchestra and the chorus to a high degree of ensemble perfection.

Francis Aranyi and the Youth Orchestra presented Evelyn Nerud, violinist, and Thomas Rodrique, violist, as soloists in the first seasonal concert. The organization is doing a fine piece of work among the youth of the city, and Aranyi creates a great love of music among his group, so that its performances are intensely exciting.

The Allen Singers, the Ralston Club, the Treble Clef Club and the Philomel Singers all gave their annual winter concerts. The latter two clubs will appear in concert at the National Federation of Music Clubs Convention at Dallas, Texas, in March. J. H.

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NEW YORK CONCERTS

(*Continued from page 8*)

of his program was Liszt's gigantic Sonata in B minor. In Mr. Magaloff's reading, the work, often used only to display technical prowess, became a revealing, highly exciting musical experience. He did not speed the tempi or exaggerate the dynamics, but gave his interpretation nobility and loftiness. The program closed with the Sonatina Canonica in E flat major by Luigi Dallapicolla (first performance in America), played with brilliancy and interpretative insight. The audience received the outstanding artist with great enthusiasm and demanded many encores. H. W. L.

ANOTHER HOROWITZ TRIUMPH

Vladimir Horowitz in his first seasonal recital, Jan. 17, again packed Carnegie Hall with an overflow audience on stage. Whether the grandiose Toccata in C minor by Bach, the delicate A major Sonata by Clementi, or the romanticism of Schumann's Arabesque, music comes to life under his fingers. His reading of Chopin's Sonata in B flat minor stood out with impressive grandeur; each detail was carefully shaded and molded. Shorter pieces by Prokofieff, Rachmaninoff, Debussy, and Scriabine led to the exhilarating *pièce de résistance*, Horowitz's own adaptation of the Rakoczy March (after Liszt), which left listeners breathless. It took four encores and the turning up of the lights to send the audience home. H. W. L.

TOWN HALL

VINAVER CHORUS AND RICHARD TUCKER

The Vinaver Chorus (Chemjo Vinaver, conductor) gave its second program this season on Jan. 6. The engagement of Richard Tucker, Metropolitan Opera tenor, added brilliance to the evening. He sang brilliantly the cantorial parts of the Sabbath Service of Vinaver; a more nearly perfect blending of cantor and chorus has seldom been heard by this reviewer. L. J. G.

DEBUT AND ENCORE CONCERT

The two artists who shared the Jan. 7 Debut and Encore Concert were Ksenia Prochorowa, pianist, and Stanley Weiner, violinist, neither a stranger to New York concert-goers. Miss Prochorowa was heard in Chopin's B flat minor Sonata, Bach's Italian Concerto and various lesser offerings, all played with much romanticism and some lack of discipline. She could be an extremely interesting pianist, for she has technique and temperament. At present, however, she at times strives too much for effect.

Mr. Weiner is a violinist of integrity and musicianship, though he showed not too much variation in dynamics. He played the Vivaldi Sonata in D (accompanied by Elsa Fiedler) straightforwardly, and his Mozart, Bartok and minor pieces were equally direct and modest. He gave the local premiere of Enesco's Impressions d'Enfance, program music ingenious, but of problematical musical worth. R. K.

CLIFFORD CURZON AGAIN TRIUMPHANT

Beethoven's "Les Adieux" Sonata, in Clifford Curzon's sensitive interpretation, opening his program on Jan. 8, provided the key to this artist's general approach to music. There are few pianists with his technical mastery, and even fewer who take their technical prowess only as a means to an end. Throughout his concert, even while playing show pieces like Liszt's Funerailles and Mephisto Waltz, Mr. Curzon was evidently only concerned with the musical aspects of the works. The Liszt pieces emerged as grandiose inspirations, with Dantesque quality. Diametrically opposed were Schumann's Kinderscenen, played with the utmost delicacy, introspection and sensitivity, filled to the brim with genuine emotion. Schubert's Sonata in B flat (op. posth.) impressed by the abundance of shades and colors with which the artist invested his reading. The audience greeted his extraordinary work vociferously, and demanded encores. H. W. L.

SHURA DVORINE IN NOVELTIES

Shura Dvorine's recital on Jan. 8 opened with a Chopin group, in which he again proved his sensitivity and technical facility. Since his appearance last season, however, he has changed his style. Then he was an outspoken romantic; now his playing is more aggressive. This was reflected in his reading of Schubert's Wanderer Fantasy, interpreted in a straightforward manner. During the second half he played Virgil Thomson's Five Portraits, his own Pensive Nocturne, and Ellis B. Kohs' Piano Variations, particularly showing understanding of the subtleties of Thomson's charming character pieces. In his own impressionistic composition, the careful shadings of his touch resulted in expert coloristic effects. Two preludes by Debussy and the first book of Brahms' Paganini Variations rounded out the program. H. W. L.

ROSE DIRMAN OPENS RECITAL SERIES

Rose Dirman, soprano, presented the first of three New York recitals on Jan. 9 (matinee). Her well arranged program, of general interest throughout, included a number of infrequently heard compositions such as the Nel mirar quel sasso amato of Hasse and Trip, Blithe Streamlet (Serse) by Handel. Miss Dirman's voice was at its best throughout the middle register, where it flowed freely and with a warmth that held great appeal. An artistic command of phrasing, a sensitivity to textual and interpretative demands, and substantial musicianship gave to the program an air of distinction. Her list also included the Ridente la calma of Mozart, Schubert's La Pastorella, Der Jüngling und der Tod, Geheimes, the seldom heard Gott im Frühling, and Die Vögel. A splendid group of Fauré songs followed, which included the Vous n'avez fait qu'éveiller from his Pénélope. A group of eight songs by Duke, Dougherty, Watts, Wetzler, Dukelsky and Nordoff, in English, concluded the program. Fritz Kramer, at the piano, proved an able accompanist. L. C.

BUDAPEST QUARTET AND CO-ARTISTS

The Budapest Quartet returned to the New Friends of Music concerts on Jan. 9. With Mozart's Quartet in C major (K. 465) and Brahms' Quintet in G major, in which Milton Katims joined the ensemble, they again proved their outstanding integration. Leonard Rose, with Mieszyslaw Horszowsky at the piano, was heard in Brahms' Sonata in F major for piano and cello. Their inspired interpretation drew prolonged applause. H. W. L.

EPSTEIN PLAYS MOZART LIST

Lonny Epstein offered an All Mozart Program at her piano recital on Jan. 9 (evening). Miss Epstein is a scholarly artist, who knows the stylistic requirements of the works she performs. Her technical equipment is solid and reliable. But more imagination and sensitiveness would have added color to her readings. Besides three sonatas in C minor (K. 457), C major (K. 309) and D major (K. 576) she offered the Fantasy in C minor (K. 475) and several shorter pieces. A sizable and appreciative audience attended. H. W. L.

GRAUDANS PREMIERE BABIN VARIATIONS

That Nikolai and Joanna Graudan, cello-piano duo, are consummate musicians and expert ensemble players was again revealed in their recital on Jan. 10. Starting with Bach's Sonata in G minor, they gave a deeply convincing interpretation of Beethoven's Sonata, op. 5, No. 2. Whether in the lyricism of the Adagio or the florid passage work of the ensuing two movements, the musical and technical realization was always a happy one.

Victor Babin's Varations on a Theme by Henry Purcell had a first performance. Based on a Trumpet Tune from a collection of harpsichord music, the work represents an interesting mixture of temperaments. The gay English mel-

(*Continued on page 18*)

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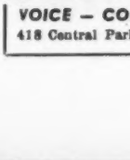

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NEW YORK CONCERTS

(*Continued from page* 17)

ody takes on an often melancholy complexion as it undergoes various changes at the hands of the Russian born composer. The score contains brilliant writing for the cello and the piano, and is an effective piece for the repertoire. Especially gratifying is the closing variation, a moving epilogue. The official program ended with Rachmaninoff's Sonata, op. 19, in a rousing reading. An enthusiastic audience was rewarded with many encores. H. W. L.

SKOLOVSKY IN PIANO OFFERINGS

In the piano recital on Jan. 12 by Zadel Skolovsky, his playing was distinguished by an arresting colorfulness, fine musicianship and poetic imagination, all based on a technic which easily overcomes the greatest difficulties. The program opened with Copland's Sonata for which Mr. Skolovsky apparently feels great affinity. Mendelssohn's Variations Sérieuses were traversed with transparency and brilliant clarity. In Prokofieff's Friar Laurence and Masks, from the Romeo and Juliet Suite, his singing tone was notable. Sonata No. 3 by the same composer was a remarkable technical and musical effort. The second half was devoted to Chopin's Sonata in B minor, a reading of dramatic verve and enticing lyricism. The Scherzo, with its pearly scales, was especially impressive. H. W. L.

COELHO GIVES LATIN PROGRAM

Olga Coelho, Brazilian soprano-guitarist, on Jan. 13, gave another of her characteristic programs, made up mostly of South American and Spanish songs. The singer supplying her own skillful accompaniments and charming explanations provided the type of excellent entertainment which has won her a following here. Some of her numbers were moody, some gay, and she was equally adept in both veins. K. S.

BATTISTA PLAYS MEMORIAL TO TEACHER

Joseph Battista began his piano recital program on Jan. 14 with Busoni's arrangement of the Bach chorale-prelude I Call to Thee, O Lord, in memory of his teacher, Olga Samaroff-Stokowski. The pianist invested this work with balance and a singing tone characteristic of his performances as a whole. There followed a well considered treatment of the Bach Toccata in D major and three Scarlatti Sonatas in C minor, E major and G major. Mr. Battista played a Chopin group with poetic consideration, as he did the Scarlatti numbers. The Beethoven "Appassionata," while proclaimed with technical mastery, hardly measured up to the robust demands of that sonata *in toto*. An outstandingly fine performance was brought to the briefly-timed Poulenc Presto, in which the commanding pianism of the artist was in evidence. The Battista style is devoid of tone forcing, is musical and satisfying in the main. A large and appreciative audience was on hand. H. I. B.

RALPH HERBERT SINGS LIEDER

Ralph Herbert, Austrian baritone, known as a member of the New York City Opera, made his local recital bow at a matinee on Jan. 15—an all-Lieder program. The first half was devoted to Schubert's cycle, Schwanengesang, the latter part to works of Schumann, Wolf and Strauss. For such a difficult program, artists must be capable of radical and quick changes of mood. Mr. Herbert did not always reveal this ability, and the program passed not without monotony. However, he is a very careful singer and offers much proof of having seriously and earnestly studied the music; his voice is good, his diction excellent. Frederic Waldman was at the piano. V. Mc.

HELGA SIGURDSON'S ENTRY

In her first New York recital, Jan. 15, Helga Sigurdson displayed pianistic ability of a high order, a colorful tonal palate and a flexible technique very much at her command. She played her Bach, the Choral in F minor and the E major Prelude understandingly but in the Beethoven offered more of weighty than of singing nuance. Brahms and Chopin numbers led to the closing group in which the young instrumentalist revealed real artistry. The Ravel Une Barque sur l'Ocean was exceptional in style and timbre and the Fauré, Satie and Debussy were delivered with exquisite taste. M. C.

ROTHMUELLER RECITAL BOW

Marko Rothmueller, baritone, assisted at the piano by Leo Taubman, gave his matinee debut recital on Jan. 16. Mr. Rothmueller has excellent vocal resources, thoroughly trained. The voice sounds well balanced throughout its range, and is used in a musicianly way. With fine feeling for style, the singer opened his list with arias by Gluck and Handel. In works by Schumann and Schubert, his deep understanding of literary content heightened the effectiveness of each. Dvorak's Gypsy Songs were enthusiastically received by the audience. In Mr. Rothmueller's own arrangement of a Yugoslav folksong, Pogleday Me, he proved his refined and tasteful musicianship. Two Anacreontic Songs by Jakov Gotovac made an effective close. Encores lengthened the program. H. W. L.

MONATH AND NEW FRIENDS OF MUSIC PLAYERS

At the New Friends of Music, Hortense Monath and the New Friends of Music Players were the featured artists on Jan. 16. Miss Monath, and Messrs. Guilet, violin; Cooley, viola, and Greenhouse, cello, played Brahms' Piano Quartet in A major, op. 26, with fine romantic feeling and tonal balance. Mozart's Trio for piano, clarinet (Clark Brody) and viola in E flat major (K. 498) was interpreted with delicacy and transparency. The crowning event of the afternoon was the delightful performance of Mozart's Quartet in F major (K. 370) for oboe, violin, viola and cello by Messrs. Bloom, Guilet, Cooley and Greenhouse. As usual, a large and appreciative audience attended. H. W. L.

STANLEY LOCK PLAYS MODERNS

Only one so-called "orthodox" piece—Beethoven's Sonata in D (op. 28) was played by Stanley Lock on Jan. 16. He opened his program with arrangements of old French music. Lock has taste and sensitivity, and as a technician, enough ability for ordinary purpose. While his tone is slightly percussive, he rounds it out by skillful pedalling. A Piano Sonata by Bernhard Heiden, rooted in Hindemith and other Central European composers, was strongly conceived and individual in ideas, with unusually idiomatic keyboard writing. Arthur Berger was represented by a Bagatelle, Intermezzo and Rondo, each short, each a cross between Copland and Stravinsky, and each with fascinating by-play of pianistic lines. Vittorio Rieti's Sonata all' Antica, in three movements, was professionally composed, reticent (not going far enough in its classic conception) but, especially in the last movement, lyrical and sparkling. Less interesting were a Nocturne by Marcelle de Manziarly and a Sonatina by Willem Pijper. Four Stravinsky Etudes, which concluded this altogether interesting recital, were played with appropriate dryness and clarity of fingering. R. K.

SEGOVIA WITH LITTLE ORCHESTRA

Andres Segovia, guitarist of superb artistry, appearing as soloist with the Little Orchestra, Thomas K. Scherman conducting, on Jan. 17, played two compositions, especially written for him—Castelnuovo-Tedesco's Concerto for Guitar and the late Manuel Ponce's Concierto del Sur. Castelnuovo-Tedesco's concerto is stylistically and spiritually based on 18th century music, enriched with contemporary harmonic coloring. Ponce's "Concerto of the South" is firmly rooted in Spanish folklore and atmosphere. Both works were enthusiastically received. The support given by the orchestra and Mr. Scherman was of the greatest delicacy and sensitiveness.

Another soloist was Robert Nagel in Haydn's fresh and appealing Concerto

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for Trumpet and Orchestra in E flat, which he played with silvery tone, fine technic and musical verve. The orchestra opened the evening with C.P.E. Bach's Symphony No. 4 in D major and Arthur Honegger's Prelude, Arioso and Fughette on the name of Bach, both effectively performed. H. W. L.

TIMES HALL

LILLIAN LEFKOFSKY, PIANIST

Lillian Lefkofsky, pianist, on Jan. 5 played a program of Froberger, Beethoven, Schumann, Bartok and Debussy, and achieved good tonal effects as well as romantic moods. Although her technic was adequate, she occasionally blurred passages and overplayed in dynamics. Miss Lefkofsky was best in her Debussy group. L. J. G.

LINNEA HOROWITZ PLAYS OWN WORKS

Linnea Horowitz, pianist, in her recital on Jan. 8, revealed uneven playing in the beginning, but finished rather brilliantly. Featured were works of Bach, Mozart, Brahms, a Chopin group, two pieces by the Rev. Aaron Horowitz, a group of the recitalist's compositions and at the end Liszt's Rapsodie Hongroise No. 6. Her own pieces were delightfully played and, though reminiscent of Chopin, had enough originality to warrant further hearings. L. J. G.

TED HART IN SONG PROGRAM

Ted Hart, baritone, gave a recital on Jan. 9 with a program ranging from classics such as Scarlatti to Theodore Chanler, contemporary American composer. In this framework were set folksongs and songs in various languages. His voice is expressive, if not of equal impressiveness in all registers. He was best in light-hearted and humorous selections and in simple folksongs. At the piano, Lucile Snyder gave excellent support. H. W. L.

MUSICIANS' GUILD IN NEW MARTINU QUARTET

The second concert of the season by the Musicians' Guild, on Jan. 10, again brought excellent performances. Played for the first time was Quartet No. 7 by Bohuslav Martinu, present to take a bow. The Kroll Quartet (William Kroll, first violin; Louis Graeler, second violin; Nathan Gordon, viola, and Avron Twerdowsky, cello) gave an expressive treatment to the new opus. Martinu has gone to no extremes in his quartet's architecture; it holds three movements of spirited melody not far removed from idioms prevalent at the beginning of this century.

Another work perhaps heard for the first time in New York, though not so claimed, was the Duo for violin and viola composed in 1946 by Villa-Lobos. This received a polished performance by Joseph and Lillian Fuchs, who wove their difficult way through a maze of harmonic complexities.

Mozart's Sonata in G major for piano and violin (K. 379) was enunciated with sensitive regard for its compelling musical values by Leo Smit, pianist, and Joseph Fuchs, at the opening of the evening. The program closed with the String Quartet in C minor, op. 51, No. 1, by Brahms, given a satisfying reading by the Kroll Quartet. Both the latter scores held their own valiantly among their modern confreres. H. I. B.

FREDERIC POPPER MAKES DEBUT

Frederic Popper, pianist, opened his debut recital on Jan. 11 with a group of compositions by Couperin, Rameau and Scarlatti, ending with Schumann's Kreisleriana. There followed Bartok's Improvisations on Hungarian Peasant Songs, op. 20, and works by Ravel, Debussy and Poulenc. The contemporary idiom seemed closer to the interpreter than the classical and romantic. Especially Poulenc's Mouvements perpetuels and Toccata were played in attractive and persuasive manner. Mr. Popper was obliged to add four encores. H. W. L.

MANNES TRIO BOWS

The first public appearance of the newly-formed Mannes Trio on Jan. 12 was an auspicious one. The group (Leopold Mannes, piano; Vittorio Brero, violin, and Luigi Silva, cello) is a welcome addition to musical forces. Its programs will give place to various other forms of music besides trios. On the opening program one heard Schumann's Piano Trio in D minor, op. 63, in which the players were not quite at their ultimate stage of balance attained during the evening. A feature was the premiere of Martinu's Quartet for oboe, violin, cello and piano, in which Mitchell Miller was the expert oboist. This genial work abounds in the folkish themes and effective scoring in which the Czech composer is so expert. He was present to share in the applause. The Casella Siciliana e Burlesca was another alternately pensive and lively number. The finale came with Beethoven's Trio in B flat, op. 97, which enjoyed a reading of great power and thoughtfulness. The applause was warm. D. M.

XENIA BOODBERG GIVES PIANO NOVELTIES

Xenia Boodberg, in her recital on Jan. 14, showed pianism careful and precise. She is talented and evidently has a good deal of affection for the music she played. However, especially in the Beethoven Sonata in A flat major, op. 110, she treated with too much placidity works that should be given with more fire and verve. The Liszt Variations on a Theme of Bach, which should be all virtuosity and speed, also suffered in this respect. Bartok's wonderful Rumanian Folk Dances, Milhaud's Suite L'Automne and

(*Continued on page 21*)

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TtH, New York Times Hall; M, morning; A, afternoon; E, evening.)

Feb. 1. Philadelphia Orchestra, CH, E; Nanette Levi, violinist, TtH, E.
Feb. 2. Bonnie Douglas, violinist, TH, E.
Feb. 3. New York Philharmonic-Symphony, Stokowski conducting, Myra Hess, pianist, soloist, CH, E; Vinaver Chorus, TH, E.
Feb. 4. New York Philharmonic-Symphony, Stokowski conducting, Myra Hess, pianist, soloist, CH, A; Carlo Buti, tenor, CH, E; Debut and Encore Concert: Louise Bernhardt, contralto, and Ruth Duncan, pianist, TH, E.
Feb. 5. Jacques Thibaud, violinist, CH, A; New York Philharmonic Symphony, Walter Hendl conducting, Michael Rosenker, violinist, and Carl Stern, cellist, soloists, CH, E; Julian Olewsky, violinist, TH, A; Denise Dubbs, pianist, TH, E.
Feb. 6. New York Philharmonic-Symphony, Stokowski conducting, Myra Hess, pianist, soloist, CH, A; Joseph Szigeti, violinist, CH, E; Anna Turkel, soprano, TH, A; New Friends of Music (Saidenberg Little Symphony), TH, 5:30 p.m.; Lucille Burney, soprano, TtH, A; Marc D'Albert, pianist, TtH, E.
Feb. 7. Simon Barere, pianist, CH, E; Jose Echaniz, pianist, TH, E; Musicians Guild, TtH, E.
Feb. 8. Miriam Solovieff, violinist, CH, E.
Feb. 9. Isaac Stern, violinist, CH, E; Charlotte Zelka, pianist, TH, A; Raya Garbousova, cellist, TH, E.
Feb. 10. New York Philharmonic-Symphony, Stokowski conducting, CH, E; Michael Strange, "Great Words with Great Music," TtH, E.
Feb. 11. New York Philharmonic-Symphony, Stokowski conducting, CH, A; Joana and Louise Leschin, duo-pianists, CH, E; Joan Hammond, soprano, TH, E.
Feb. 12. Solomon, pianist, CH, A; New York Philharmonic-Symphony Pension Fund Concert, Stokowski conducting, soloists, Eileen Farrell, soprano, Molly Starkman, soprano, Mary Davenport, contralto, Irwin Dillon, tenor, Michael Rhodes, baritone, CH, E; Madelyn Clifford, pianist, TH, A; Zilberts Choral Society, TH, E.
Feb. 13. New York Philharmonic-Symphony, Stokowski conducting, CH, A; Jeanne Mitchell, violinist, CH, 5:30 p.m.; Artur Rubinstein, pianist, CH, E; Edith Schiller, pianist, TH, A; New Friends of Music (Joseph Szigeti, violinist, and Pasquier Trio), TH, 5:30 p.m.; Galla-Rini, accordionist, TH, E; Mozart Orchestra of Henry Street Settlement, TtH, E.
Feb. 14. Malcuzynski, pianist, CH, E; Juanita Carter, soprano, TH, E; Joan Rowland, pianist, TtH, E.

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Joaquin Turina, Spanish Composer, Passes in Madrid at Age of 66

Joaquin Turina, 66, one of the best known Spanish composers, also prominent as a critic and as a pianist, passed away in Madrid on Jan. 14.

Next to the late Manuel De Falla, he was probably the most performed contemporary composer of his country. Among his international successes were the orchestral piece La Procesion del Rocio, Oracion del Toreador for strings, and the violin and piano work, Poem de una Sanluquena.

He was born in Seville, Dec. 9, 1882, and had his earliest studies in that city. He then went to Madrid, where he continued work in piano under Trago; later in Paris, he studied with D'Indy at the Schola Cantorum from 1905 to 1914, and had piano instruction from Moszkowski. During his stay in France he became acquainted with Debussy, Ravel, Dukas and Florent Schmitt, among others, and received encouragement from them in his work. On returning to Spain he became a leading figure in the Spanish Nationalist musical movement. He served as pianist of the Quinteto de Madrid and as music critic of El Debate. He had also made some appearances as a guest conductor.

Although his stage works are not known outside of Spain, several of these were produced—his Margot at Madrid in 1914; Navidad in the same city in 1916; La Adultera Penitente at Barcelona in 1917, and Jardin de Oriente, in Madrid, 1923. The bulk of his production was, however, of concert works. His style was melodious and romantic, characteristic of the province of Spain in which he was born. He also wrote orchestral pieces, Evangelio de Navidad, Sinfonia Sevillana, and Danzas Fantasticas; chamber music including a Piano Quintet, String Quartet, Escena Andaluza for viola, string quartet and piano; a large number of piano works, such as his Sonata Romantica, Suite Sevilla, Rincones Sevillanos, Tres Danzas Andaluzas, Recuerdos de mi Rincon, Album de Viaje, Niñerias, Sanlucar de Barrameda, Mujeres Españolas, and Jardines de Andalucia; and song productions, such as Rimas de Becquer, Poema en Forma de Canciones, Tres Arias, and other works, in addition to those previously named.

The popularity of his music in other countries may be ascribed to the fact that it represented the more or less sensuous and romantic aspects of Spanish culture, rather than other elements which have been stressed by neo-classic composers of that country.

AMADEO BASSI, 76, operatic tenor, heard in this country in the early years of this century, died in Florence on Jan. 14. He was born in that city where he received his whole musical education under the sponsorship of the Marchese Pavese Negri and made his debut as the Duke in Rigoletto in 1899. After engagements in South America, he appeared at the Manhattan Opera House, New York, 1906 to 1908, and then with the Chicago Opera from 1910 to 1912. He had created several roles, including Angel Clare, hero of D'Erlanger's Tess, based on the Hardy novel, at the San Carlo Opera House in Naples, in 1906; Federico in Franchetti's Germania at La Scala in 1902; and Lionello in Mascagni's Amica, which he sang at the premiere opposite Geraldine Farrar in Monte Carlo in 1905.

HERBERT J. TILY, 82, composer, conductor and music patron, died at Cynwyd, near Philadelphia, Pa., on Dec. 28. He had been for 20 years prior to his retirement in 1946 president of Strawbridge & Clothier, department store in the latter city, where he developed the well-known choral group. He had also been president of the Philadelphia Music League and director of a chorus of 5,000 at the Philadelphia Sesquicentennial, also head of the Musical Art Club of that city, a director of the Philadelphia Orchestra, honorary president of the Robin Hood Dell Concerts, and head of the local committee for the Metropolitan Opera. Born in Farnham, England, he was brought to this country at the age of two. He held the honorary degree of Mus. D. from Villanova and the University of Pennsylvania. Dr. Tily was the donor of the organ in the Clothier Memorial at Swarthmore College and composed and played a work for its dedication in 1931. He had written many anthems and other choral and organ works. Two sons and two daughters survive.

CAROLA SPAETH HAUSCHKA, painter, of many portraits of musicians, and a sister of Sigmund Spaeth, writer on music, died in Langhorne, Pa., on Dec. 23. She was the widow of Hugo Hauschka of Vienna, and as pianist accompanied in concert Dr. Albert Einstein, famous scientist.

SAMUEL D. HARRIS, who headed the Chicago branch of Carl Fischer, Inc., music publishers, for 24 years, died in that city on Dec. 21. He was also formerly associated with the Willis Music Co. and the Gamble Hinged Music Co.

MARGARETHE KIRPAL, 91, in her youth a singer, who appeared with the Philharmonic under Frank Damrosch in Carnegie Hall, and the widow of Frederick J. Kirpal, with whom she conducted a music school in Flushing, N. Y., for many years, died in a Beechhurst nursing home on Dec. 22.

ROSINA BUCKMAN, British operatic soprano, passed away in a London hospital on Dec. 31. A native of New Zealand, Miss Buckman came to England in 1895 for study at the Birmingham School of Music. She had been a leading soprano in operas produced by Beecham at Covent Garden in 1919-20 and toured with John McCormack.

WALTER KIESEWETTER, 66, teacher of voice, piano and organ, died at his New York home on Jan. 19. Born in New York, he studied music in that city and in Paris. He began work in organ with the late Warren Hedon and Charles Smedly, both then organists of the Church of All Angels, and also studied piano with Leopold Winkler and Alexander Lambert. His organ posts included the former one of assistant at Grace Church, New York. Since the age of 16 he had held the position of organist at the Protestant Episcopal Church of the Mediator. A member of NATS, he had trained many prominent singers and had served as accompanist to noted artists.

Mr. Kiesewetter is survived by his wife, the former Eleanor McLellan, and two daughters, Mrs. Marvin Griffith and Mrs. William Menafra.

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NEW YORK CONCERTS

(*Continued from page* 19)

L'isle Joyeuse by Debussy were successfully played. The program also included Bach's Toccata in G major, From My Diary by Roger Sessions (a novelty hardly noteworthy) and a sonata by J. M. Nin-Culmell, which showed use of impressionistic idiom. V. Mc.

MATHILDE AND STANLEY KREBS

A joint recital by Mathilde Krebs, soprano, and Stanley Krebs, composer-pianist, was given Jan. 16. Mrs. Krebs' voice was at its best in the higher range. The compositions of Mr. Krebs, both piano and vocal numbers, were interspersed throughout the program and seemed well constructed, with sombre, thickly harmonic color. As soloist, he disclosed technical skill and power. Three of Mr. Krebs' songs had the composer at the piano. Paul Meyer played excellently the other accompaniments. M. C.

WILMA THOMPSON'S VOCALISM

Wilma Thompson, mezzo-soprano, who bowed on Jan. 17, chose a program excellently suited to her gifts—Vier Geistliche Lieder of J. S. Bach, songs by Brahms and Wolf, Debussy's Chansons de Bilitis, a group of Poulenc and English numbers by Carpenter, Barber, Creston and Chanler. Her voice has not a great deal of volume or power, but she revealed good training, intelligence, excellent diction, and achieved some effects of notable beauty. William Achilles was a sensitive and musicianly accompanist. D. B.

PHYLLIS MOSS INTRODUCED

A debut of interest was made on Jan. 16, when Phyllis Moss, pianist, gave evidence of her musical accomplishment in a program of works by Loeillet, Scarlatti, Beethoven, Chopin, Debussy, Ravel, Earber and Prokofieff. Miss Moss displayed an often strong and sure technique which served her spirited playing well. But there was a superabundance of *rubati* and occasional rhythmic exaggerations, especially in Beethoven's Sonata, op. 109. A sympathetic audience was rewarded with encores. L. J. G.

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LILIAS MacLELLAN APPEARS

Lilias MacLellan, soprano, was heard in a recital, Jan. 6, that revealed a young and personable singer with a matching clear and pretty voice. She seemed at her best in the many delightful folk and art songs that studded her program. In the arias, Porgi, amor and Non mi dir of Mozart, there was evidence of careful coaching. Leo Russotto was the accompanist. M. C.

MARION GILDEN SINGS

Marion Gilden, a pretty, vivacious soprano, was heard on Jan. 16 in a program of songs which displayed careful schooling, but which did not entirely suit the texture of her voice. That she came through with flying colors was a personal triumph. Miss Gilden needs to work for a better legato line and clearer diction, especially in English. One had the feeling that here was a potential star for operetta with the heavier classic repertoire to come later. Herbert Goode was the accompanist. M. C.

MARY MAIUZZO MAKES DEBUT

Mary Maiuzzo, soprano, gave her debut recital on Jan. 16, with Alfred Patten at the piano. Due to an obvious nervousness, the singer was not at her best, this writer having heard her to better advantage in studio appearances. D. B.

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***An Interview by* HENRY W. LEVINGER**

SAMOVAR ON THE MESA . . . VITYA VRONSKY and VICTOR BABIN at their home, Rancho Piano, in New Mexico.

Just returned from Europe, Victor Babin, of the duo-pianistic team Vronsky and Babin, had asked a few friends to attend a rehearsal of his song cycle Beloved Stranger. Written to poems of the American poet Witter Bynner, the cycle was given its world premiere a few days later at New York's Town Hall, with Mack Harrell singing and the composer at the piano.

In Harrell's masterful interpretation the songs impressed deeply in the intimate surroundings of the tastefully furnished music room, with the skyscrapers of New York looming through the windows and the distant noises from 57th Street furnishing the background music. With its eleven songs, the work represents an impressive addition to the American song repertoire.

The American soil is the ground from which the work grew. The poet Witter Bynner lives in Santa Fe, which is also the place the Babins have chosen for their permanent home. There, on their ranch the work was conceived and written.

"I look upon myself as an American composer," Victor Babin said, "and I feel privileged to have been able to set to music the words of one of America's most distinguished writers. I feel everything is rather autochthonous. The poems were written in Santa Fé, the oldest capital of this country, founded in 1610. I, a young American citizen, composed the music and Mack Harrell, American Lieder singer, will give them the first hearing.

Hearkening to America "Singing"

"I feel like a real American composer, not only because I have lived here now for more than a decade, or because I have served my adopted country during the war in the Army, but also because I have listened to the 'singing' of the landscape on our farm in New Mexico. There we rest in our house which is 200 years old, and plan our repertoire. This consists of works of Mozart, Schubert, Schumann, Beethoven, Brahms and others of the great European inheritance, and also of contemporary fare like Stravinsky, Bartok, Hindemith, Copland, Britten and Milhaud, and occasionally a work by myself. Music is not static, but always developing."

Victor Babin and Vitya Vronsky are the type of native Europeans who have dedicated themselves to American culture. Not forgetting the rich tradition which they brought with them, they have opened their hearts and minds to the new and exciting cultural growth of their new homeland.

Babin's song cycle is ample proof of that, for it combines an almost Mahlerish romanticism with a feeling which reflects most convincingly the landscape where the songs are at home. The voice of the Southern night, the breath of the New Mexican desert winds have definitely influenced the musical language of his cycle, an American Liederkreis and An die ferne Geliebte.

The appearance of Victor Babin at the piano at the premiere of his composition preceded the opening of this season's American tour of the duo-pianists. They will be heard from coast to coast in their recitals and enjoy again the spontaneity and receptiveness of the American public.

"It is a heartwarming experience to feel the musical pulse of this country and to watch the appreciation of music growing from year to year. In Europe music is a household property. The works of the great composers are innermost possession of the individual, for they are the world which has surrounded them from their earliest youth. In this country these works have conquered the audiences and the public has succumbed to them. Time will see to it that they become just as much an integral part of their lives as they are for Europeans."

Revisited Europe

After ten years in this country Vronsky and Babin returned to Europe for the first time this spring, remaining there through the summer. They traveled through England, Scotland, Holland, France and Italy, retracing their steps of former years. In London they played Stravinsky's Two Piano Concerto at the Proms in Albert Hall and 6,000 applauded enthusiastically. The duo-pianists also did a television show there and a radio recital in Hilversum.

"We also were impressed with the excellent state of the Steinway pianos we found in Europe. Apparently the people there take good care of the remaining instruments which were not damaged during the war," they related. "We plan to return to Europe during the 1949-50 season and are anticipating the experience of Two Americans in Europe."

A Birthday Concert

Babin told how Lord Glentanar in Aboyne, Aberdeenshire, Scotland, celebrated the 20th birthday of his daughter by presenting her with a concert by Miss Vronsky and himself. The recital took place in the music room of the ancient castle. On one side of the room sat the invited guests in white tie and tails or kilts, on the other the commoners from the estate who also had been asked to attend the musical event. The host introduced the artists and each of the musical selections. After Babin's Phantasy on Scotch airs and pipe tunes, The Piper of Polmood, he remarked how interesting it was to see how a stranger reacted to Scottish folklore. Babin then quoted Robert Burns:

"O would some power the giftie
gi'e us
To see oursel's as others see us."

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NEW PUBLICATIONS

René Frank, faculty member of Pikeville College, was the winner of the fifth annual Ernest Bloch Award for his choral work for women's voices, "The Spite of Michal." Honorable mention went to Hugh F. MacColl of Providence. The first prize is $150 and publication by Carl Fischer. . . . A contest for an original Sabbath Eve service for non-Jewish and Jewish composers has been announced by the Music Council of the Valley Jewish Community Center of North Hollywood. Participants are to submit five compositions for Cantor solo, choir and organ, set to prayers used in traditional services. All entries must be sent to 12800 Chandler Blvd., North Hollywood, by Feb. 10. The awards are a $200 and $100 U. S. Savings Bond and will be presented on March 1. . . . Walter Hendl, assistant conductor of the New York Philharmonic-Symphony Orchestra will do the preliminary judging for the composition contest inaugurated by the Young People's Concerts Committee of the Philharmonic Society.

Thor Johnson, the Cincinnati Symphony Orchestra's conductor, who will lead the Ojai Festivals Chamber Orchestra in its third season of preliminary performances in May and June, has informed the managing director of the Festival, John Bauer, that he has received the first two movements of Homer Keller's new Concerto for Piano and Chamber Orchestra. The work was especially commissioned by the Ojai Festivals Limited and will receive its world premiere at the Patrons' Concert on May 30. . . . Feb. 12 marks the 25th anniversary of the premiere performance of Gershwin's Rhapsody in Blue. . . . Fritz Mahler conducted the first performance of the Beethoven Ninth in Erie, Pa., on Jan. 18. . . . From G. Schirmer comes the news that William Schuman's Sixth Symphony will be premiered by the Dallas Symphony under the direction of Dorati on Feb. 27. Harold Shapero's The Travellers will be heard for the first time on Feb. 28 when Efrem Kurtz conducts it with the Houston Symphony. Both works were commissioned.

James W. Bampton, president of the Theodore Presser Co., has announced the purchase of a building in Bryn Mawr which will house the executive offices and the warehouse stocks. The move is scheduled to be made in July. . . . The National Symphony Orchestra is presenting a two-city premiere of Joseph Wagner's Concertino for Harp and Orchestra, with Sylvia Meyers as harp soloist, in Baltimore on Feb. 1 and in Washington on the following day. Howard Mitchell is the conductor. . . . Mills Music, Inc., has added Donald Phillips' Cuban Holiday to its orchestral catalog.

The Marine Corps Reserve Marching Song will celebrate the first anniversary of its selection as a march symbolic of the spirit of the Marine Corps Reserve on Feb. 2.

Book

ESSAY ON THE TRUE ART OF PLAYING KEYBOARD INSTRUMENTS, by C. P. E. Bach, translated and edited by William J. Mitchell, W. W. Norton & Co., Inc., N. Y. $6.

This is the first complete English translation of an important theoretical work. Carl Philipp Emanuel Bach first published Part I of his treatise in 1753, and Part II came out in 1762. It went through four editions in the 18th Century, and later was reprinted (in whole or part) by several foreign publishers. The present Mitchell translation may well prove to be one of the season's most outstanding contributions to musicology. Its importance lies in the fact that the book contains a mine of information about performance criteria, technical explanations, and harmony, written by one of the great composers and virtuosos of the age.

The first part of Bach's book has to do with playing a keyboard instrument, and is divided into three chapters—on Fingering, Embellishments and Performance. The second part discusses figured bass and accompaniments; its subdivisions include Intervals and Their Signatures, Thorough Bass, Accompaniment and Improvisation. Although the reading is difficult, it is fascinating; and at least one chapter—that on embellishments—should be digested by every instrumentalist (not only keyboard ones) of this generation. Bach clears up many contemporary points of disputation about this appogiatura, trill, turn, mordent, compound appogiatura, slide, snap and fermata. Careful reading of this indispensable source material gives us, in the words of the translator, "an opportunity to study in detail the exact manner in which these ornaments were performed by one of the most precise and sensitive artists of his period."

Bach's discussion of the figured bass, an exhaustive one, almost amounts to a complete method of harmony. Chords, progressions and voice leading are discussed, and at the end one stands aghast at the degree of musicianship and execution demanded of an eighteenth-century accompanist. The art of accompaniment in those days, of course, was much more inclusive than it is today. Virtually every orchestral piece had its continuo, virtually every piece for solo instrument with ensemble, and every piece of chamber music. To these the accompanist was expected to realize a bass, often at sight. Reading these pages gives a wonderful idea of music in the 18th century despite the fact that no contemporary figures or music (outside of Bach's own) are mentioned. It might be added that Bach's maxims on performance and what constitutes good taste are still valid. As stated above, the book is not easy reading, but is worth the effort that must be put into it. Mr. Mitchell's introduction is informative, and his frequent notes are helpful.

Scores

MY HEART IS INDITING, by Henry Purcell. Schott & Co., Ltd., Associated Music Publishers, N. Y. $3.

This work was composed in 1685 for the coronation of James II. The scoring is for strings (violins, viola, bass), with suggested organ continuo; in this edition a piano reduction is included, for rehearsal only. The double choir is composed of the usual sopranos, altos, tenors and basses though, as the editor points out, the chorus and string orchestra would not have been large according to present standards. Choruses looking for something new should investigate this rich, complex music, some of which (because of the frequent use of false relations) sounds surprisingly modern.

QUARTET MOVEMENT, by Richard Wagner; reconstructed by Gerald Abraham. Oxford University Press. Carl Fischer, Inc., N. Y. $2.50.

For an explanation of this ingenious piece of work, one must read the preface in its entirety. Briefly, Wagner sketched a one-movement string quartet in 1864. Its principal theme was used in Siegfried and in the Siegfried Idyll; the quartet itself has disappeared. From the observations of Ernest Newman, plus some detective work of his own, Abraham has attempted a reconstruction. In several places he had to use his own imagination, but he hopes that Wagner's missing portions "may well have been music like that I have suggested." He builds up a good, though not foolproof case; and, in any event, such ingenuity is worthy of admiration.

Counterpoint Manual

A COUNTERPOINT MANUAL, by Ernest Kanitz, C. C. Birchard and Co., Boston, $2.

Ernest Kanitz is Associate Professor of Music at the University of Southern California. He has based this little manual on "the experience of thirty years of teaching the techniques of musical composition." Kanitz has divided his material into two sections—Strict Style and Free Style. The latter is of special interest, since there are few texts dealing with the contemporary conception of "linear counterpoint." Traditional teachers may not like this work, because Kanitz has discarded much material found in orthodox texts. The average student will find the text impossible to comprehend without a teacher (as stated by Dean Max Krone in the introduction). It might also be added that this manual, succinct and selective as it is, nevertheless offers the student as many rules, "do's" and "don'ts," in concentrated form, as texts three times its size.

For Piano Solo

NOVELTY SUITE, by Sam Raphling. Mills Music, Inc., N. Y. 75 cents. Three pieces make up this novelty suite—a Fugue, Blues and Workout. The Fugue, which has a long subject, is jazz-derived, rhythmically rather complex, and harmonically dissonant. The Blues, too, is dissonant, in slow tempo with syncopated rhythms. "Workout" is a good description for the final section, which has an ostinato bass (requiring a large stretch) and jazz-like figurations above it. Not easy, this Workout would make an excellent study for left-hand stretches.

SECOND SONATA, by Roger Sessions. Edward B. Marks Music Corp., N. Y. $2.

The three movements—allegro con fuoco; lento; misurato e pesante—lead directly into each other without a break. This sonata, difficult to play and hear, is not for the average pianist. It is complex, extremely dissonant, and rhythmically difficult. Often the bar-line changes its tempo indication every measure; the first four of the first movement read 3/4, 11/16, 3/4, and 2/4. No key signature is present, and the numerous accidentals make the music that much harder to read. Yet this is a sonata which deserves study for its strength, its uncompromising musicianship and its honest (as contrasted to sensational) modernism. It has an intellectual, objective quality which may repel some listeners, but which will be examined with respect by the intelligent pianist.

For Violin and Piano

SONATA (E minor), by Hugo Norden. Arthur P. Schmidt Co., Boston. $3.

There are three movements—molto moderato ma appassionato, andante cantabile, allegro molto (although the solo violin insert has an allegro con brio marking). Norden's style here is post-romantic with a touch of modernism, though one feels that his basic inclinations are more toward the past. The construction is orthodox, and the music features constant interplay between piano and violin. A little waltz in the slow movement supplies contrast to the long cantilena which precedes it; and the last movement has a vigorous, giguelike swing.

SONATA IN A FLAT, by Desmond Ratcliffe. Novello. H. W. Gray Co., Inc., N. Y. $4.25.

Only two movements are present in this sonata, which lasts about fifteen minutes. They are marked adagio and allegro vivace. Idiomatically the writing inclines toward post-romanticism, though all of the modern harmonic and rhythmic paraphernalia is present. Neither violin nor piano part is very difficult, though none but practiced instrumentalists are advised to work on the music because of the difficulties of ensemble.

For Voice and Piano

THE COUNTRY GIRL'S FAREWELL, arranged by Archibald Jacob. PHILLIDA, by Graham Godfrey. Oxford University Press. Carl Fischer, Inc., N. Y. $1 and $1.20, respectively.

The words and melody of The Country Girl's Farewell were taken from an 18th century ballad sheet. Jacob's arrangement suggests the folk flavor of the original; it is free-swinging, attractive and fresh. The accompaniment often has canonical echoes of the melody. Phillida uses a 17th-century text. Godfrey has made no attempt at a folk feeling. There are, nevertheless, suggestions of 17th-century forms, though some of the harmonic clashes are of a much later date. Predominantly the song is traditional.

Claudia Pinza
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YOU SHALL HAVE YOUR RED ROSE
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BERNICE FROST SAYS . . .

TONAL SENSE

The following letter from one of the leading piano teachers on the West Coast serves well to remind all of us that more and more, from the very first lesson, we must train our pupils to listen to their own playing:

"Why is it so difficult to create—within the understanding and application of not one, but every pupil—the realization of TONAL SENSE and the created touch necessary for artistic interpretation? The best efforts we put forth in teaching tone-touch-interpretation seem not good enough. For I feel that from the average to the talented pupil, there is a great unbalance between the technical and the tonal advancement—in favor of the technical. I wonder if other teachers notice this 'debit' in summing up their teaching results for the year?

P.C.S., CAL."

Tonal sense, in its first and last analysis, is a matter of hearing. The tonal quality of the performances of all pupils, from the beginners to the artist pupils, is in ratio to their ability to hear.

Interpretation Often Skimped

Too often the very first lessons stress the teaching of notation—which, as such, is not of primary importance. Technic is fully stressed, and only after much delay is attention given to tonal quality and musical interpretation.

Teachers having had pupils whose previous study did not include musical interpretation know the serious effects produced by this kind of teaching. Even a few beginning months, without attention to the producing of good tone, can take years to overcome, so everlasting are first impressions.

In developing this expressive playing there is brought into use a definite technical skill which is not a thing apart, but which is a means of producing musical playing, rather than performance in the sense of facility and speed only.

Listening Intelligently

We are faced with the question of being able to train our pupils to listen intelligently in view of the fact that our lives are being carried on to the accompaniment of an almost continuous musical obbligato.

Music of a sort is to be found in the department stores, the grocery and meat markets, eating places, railroad stations and many other public places.

The writer recently sped from Los Angeles to San Francisco on a limited streamliner to the accompaniment of Mozart and Beethoven Symphonies. While this was a unique and interesting experience, it certainly did not induce concentrated listening.

We do know, however, that the fine music of the radio and recordings is producing discriminating listeners, who in turn will demand from the piano teachers more musical results in their students. This in turn will make it necessary for our pupils to develop a fine tonal sense and play musically at all times.

Piano Teachers Group

Should every piano teacher belong to the local group of piano teachers? I have not joined our Association because I feel out of place and ill at ease among the members of this group.

Shall I derive benefit from joining and can I eventually feel that I am part of the group?

C.E.A., ARK.

You should join your group of teachers. After being with them for some time, you will have a very different attitude towards them.

You should gain much, and in turn have something to give the other teachers.

New Repertoire

Will you suggest several new solos for developing facility and several also in minor keys? Something about fourth or fifth grade.

B.T.N., FLA.

The following solos published during the past months should meet your needs. For facility—Grade four; Finale in A flat —Haydn and Valcik in E flat by Mokrejs, both published by J. Fischer; Burlesque Dance by Bilotti, published by Carl Fischer. Grade five; Gigue, by Simmons, published by Summy. In minor — Pastorale in E minor, by Guion; Elf Dance by Southal, A minor, both published by Schirmer; and Scherzo, D minor, by Smith, published by Elkan-Vogel.

Rewards

Do you find the use of colored stars and other such rewards a dignified way of encouraging younger pupils to practice? What do you suggest for the older pupil?

C.M.T., MISS.

If pupils do better practicing in order to receive a gold star or other such prize, then rewards would seem justifiable. But it would seem better to have pupils work for more useful rewards such as a solo or music book. Even better would be favorable comments or ratings. One teacher uses very successfully a bulletin board posting each week every pupil's accomplishments.

However, more and more pupils must be made to realize that the highest and only true reward for diligent practice is a fine musical performance. Discard, as much as possible, the giving of rewards.

Comma of Pythagoras

Recently a young piano tuner gave a lecture to a group of our Conservatory students.

He used several unfamiliar phrases, most of them somewhat understandable. We asked him to explain one, but it was still not clear to us. It was the use of the term "Comma of Pythagoras."

Would you please explain this so that all of us can understand it?

"CONSERVATORY," WASHINGTON, D. C.

The above term is seldom used today. I suspect this young tuner was sincerely trying to impress his listeners with his unfamiliar phrases!

Explained rather freely, this Comma can be called the gap in the scale of nature which brought about the need of tempering the scale. From a tuner's viewpoint it can best be explained by the fact that tuners generally tune a piano in a circle of fifths, that is, from G flat to D flat; D flat to A flat, etc., through a circle, or cycle, of twelve of them.

He begins on G flat and ends on G flat —the last G flat will be one-fourth of a semitone sharper than the first G flat. This difference is called the "Comma of Pythagoras."

The tuner, however, will tune each fifth one-twelfth of a semitone flat, bringing about a tempered scale of twelve equal semitones.

NEW MUSIC FOR THE TEACHER

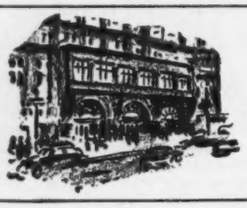
By HENRY HARRIS

For Piano Solo

SONATINA IN D, by Haydn, op. 31, No. 1. This is a piano transcription by Dudley E. Bayford of a Haydn symphony, the orchestral parts of which are in a Manchester (England) library. In the three customary sonata movements, it can take a proud place alongside other Haydn or Mozart sonatas, and should create interest in the orchestral score itself, which is in preparation. The long development in the first movement is worthy of study. Francis, Day & Hunter, Ltd., London (Mercury Music Corp., N. Y.).

SIX FAVORITE ETUDES, by Chopin, 75c. These are probably the most often heard of Chopin's concert studies, namely op. 10, Nos. 3, 5, 12, and op. 25, Nos. 1, 9, 11; Maxwell Eckstein has provided noteworthy editorial markings. LITTLE BIRDS and THE SQUIRREL CAGE, by Hazel Cobb, 30c each. For grades 1 and 2, those pieces provide the means for listening to melodic tone in the simple material of the first, and for training speedy fingers in the second. WITCHERY OF THE WILLOWS, by Robert Syd Duncan, 50c. This lilting melody, in rather popular-romantic style, might be useful for a 3rd grade pupil who has no taste for older classics. A contrasting middle section modulates easily, with chromatically shifting chords. THREE ROUNDS, by Earl George, 75c. Three valuable contrapuntal studies which can be played together as a suite of contrasting numbers. Each in two voices, they might well follow the study of Bach Inventions for the musically intelligent pupil. Of equal interest to the voice leadings are the vigorous rhythms involved. AT THE CIRCUS, by Charlet Wurzburg, 30c. For early second grade, an amusing piece for recreation. Change of fingers on one note is called for. Carl Fischer, Inc., N. Y.

AFTERNOON OF A FAUN, by Claude Debussy, arr. by Eric Simon, 40 cents. This famous example of impressionism presented in simple form for the piano, shortened to 4 pages. Frequent accidentals and changes in time plus the irregular rhythm patterns keep the piece from being too easy. This is a challenge



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For Voice

THE LITTLE BROWN BEAR AND THE BEES, by Evelyn De Ville, 50 cents. An amusing novelty song, which if sung with spirit and gaiety is sure to arouse laughter. For low voice, and a singer who can well project a story and joke. Paragon Music Publishers, N. Y.

DRUM OF PEACE, by John Sacco, 60 cents. A vibrant, vital song of patriotism, saluting the victory which is found in peace. Piano and vocal part rise in a gradual curve to a climax of drum beats, dramatic and stirring. Medium voice. Carl Fischer, Inc., N. Y.

Instrumental

THE VIOLIN SINGS, edited by George Bornoff, arr. by Don Wilson, $1.60. Twenty solos with piano accompaniment, in first position. This collection is different from the ordinary, containing American folksongs, musical comedy hits, besides a few simplified classics. The young pupil will feel at home with these pieces. Editing is ample and complete. VALSE, by Ronald Murat, 60 cents. A violin solo with piano accompaniment, for 2nd-3rd year. It is a good study for style and a light graceful tone quality, and emphasizes an understanding of various bow techniques. SMILES, by Emery G. Epperson, 60 cents. This polka-caprice for B flat trumpet typifies its title with its catchy and good-humored tune. In lighthearted popular manner, it well suits as an entertaining number for the trumpet. Carl Fischer, Inc., N. Y.

CLEF STUDIES FOR TROMBONE, by Vladislav Blazhevich, $3. A very thorough and practical work, for the beginner and advanced player. 110 separate exercises, covering 86 pages, in diversified tempi, rhythms, and keys, and covering a multitude of problems for this instrument. Blazhevich is known as the most brilliant teacher of trombone in the Soviet Union. Jacob Raichman, solo trombone of the Boston Symphony has added editorial annotations. Leeds Music Corporation, N. Y.

IN SCHOOLS and STUDIOS

International Summer Courses Planned at Mozarteum

SALZBURG.—The International Summer Academy of the Mozarteum, revived in 1947 after a long interim, will be held this year from July 20 to Aug. 31. Besides singing and instrumental classes, there are to be courses in conducting, musicology, music history, dancing, as well as an Opera School and a Dramatic Seminar. The American Theatre Seminar (Studio of Dramatic Arts) offers instruction in English. The Mozarteum Orchestra is available for use by those working in conducting. Singing students will receive special coaching and instruction in enunciation. Musical symposia are held every week, in which artists of the festival and summer school appear. Gifted participants may be presented in the closing concerts. Rehearsals of the festival operas and concerts are other features, and excursions will be made to historic sites in Mozart's birth city.

Maria Hussa and S. Arnold Greve of Chicago have been appointed voice teachers for the Mozarteum and named the only representatives in the United States for the academy's vocal department. They will give information on study of voice. Those interested in other branches of study should contact the academy headquarters in Austria.

Eastman Advanced Students Heard with Orchestra

ROCHESTER, N. Y.—Advanced students of the Eastman School of Music appeared recently as soloists with the Eastman-Rochester Symphony under the baton of Dr. Howard Hanson in Kilbourn Hall. All were candidates for the performer's certificate.

Philip Albright, double bass player, student of Oscar Zimmerman, played his teacher's transcription of Mozart's Concerto for Bassoon with facile technical ability. Wright North, bass-baritone, a student of Leonard Treash, sang the aria Rolling in Foaming Billows from Haydn's Creation, with pleasing tone and good breath support.

Bennie Garelick, violin student of Samuel Belov, was heard in the Paganini Violin Concerto, in which she showed expert negotiation of the many technical hazards. Frederick Lockhart, student of Arcady Yagudkin, was presented as soloist in the Horn Concerto by Franz Strauss, father of Richard, revealing warmth of tone and agility. Edward McHough, flutist, pupil of Joseph Mariano, played Mozart's Concerto in G major with easy legato and skill in passage work.

Gretchen Rhoads, soprano, who has studied with Arthur Kraft and Leonard Treash, excelled in the aria L'Amero, Saro Costante from Mozart's Il Re Pastore, sung with soaring top tones and smooth negotiation of the vocal line. Roy Johnson played brilliantly the piano part in the Franck Symphonic Variations. A student of Sandor Vas, he possesses excellent sense of dynamics and individuality of style.

Federation Announces Junior Competition Festivals

The New York Federation of Music Clubs announces that the Junior Competitive Festivals for New York City, Long Island, Staten Island and Westchester will be held at the Rhodes School, New York, on April 30, May 7 and 14. Auditions for piano, duo-piano and piano concerto will be held April 30 and May 14. Violin and vocal auditions, May 7. Teachers with pupils interested in composition may direct inquiries to Ethel Glenn Hier, the Osborne Apartments, New York.

The concert for 1949 Superior Winners will be held in Carl Fischer Hall early in June.

(*Continued on next page*)

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UP and DOWN THE GUILD KEYBOARD

Mr. and Mrs. Leo Podolsky will take a selected group of musicians to Europe this summer, where Mr. Podolsky will appear in the Salzburg Festival. In January Mr. Podolsky appeared in concerts and piano clinics in California, and will travel to Maine in February.

Shirley Marshall, 13-year-old pupil of

MARIAN WOOD, Chairman, Toledo, Ohio, chapter NGPT. Auditions in Toledo have grown from four to nine days. The twenty rated highest are presented in a concert on the last night of the auditions.

Mrs. Cecil Berryman, is winner of the Omaha Symphony Orchestra's search for talent. Conductor Richard E. Duncan and three orchestra members judged the contest.

Sister Mary Marcus of Trinity College, in Illinois, has devised a very simple and original chart for key-relationship and overtones of any fundamental tone.

Clarence Adler is president of Music Careers, Inc., an organization for sponsoring young musicians. The board of directors includes Leon Barzin, Ernest Bloch, Aaron Copland, Walter Damrosch, Arthur Rodzinski and Artur Rubinstein.

The Albany M.T.A. is having a series of unusual programs for alerting its members to opportunities, new materials, and improved results, with **Louise Knight,** program chairman, in charge of the activity under the capable presidency of **Mrs. Joseph Ottenheimer.** Sister Rita Agnes, dean of music, and Sister Dominica of the piano department, of the **College of Saint Rose,** also in Albany, report that of their 527 regular students, 30 are music majors and many more study music as an elective.

May Etts is writing a weekly music column for six newspapers published in Brooklyn and Queens. **The Tollefsen Trio** commemorated the 35th annual performance at Brooklyn Academy of Music and was cited by the Library of Congress for their outstanding contribution to chamber music.

G. W.

Piano Excellence Prize Winners of

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(Winners of Artist Prizes of $250 each were announced in January 1 issue)

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Clarence Zaar (Washington)—Gene Fiset.
Gloria Roberts (New Jersey)—Doris Frerichs.
Mary Nan Hudgins (Texas)—Silvio Scionti.
Corinne Van Zanten (New Jersey)—Carl Roeder.

Twenty High School Diploma Holders Receive $50 Each:

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Robert Robinson (Nebraska) Cecil Berryman.
Janet Cohen (Massachusetts) Mary G. Reed.
Marcel Ruegg (New Jersey) Doris Frerichs.
Tommy Fairey (Texas) Miriam G. Landrum.
Margaret Benedict (Washington) Mrs. M. D. Harman.
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all above of Texas pupils of Dr. and Mrs. Scionti; also Donna Joice Phillips and George Eason who tied for 20th place.

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(Continued from page 25)

Clara Lang's Artist-Pupils Heard in Engagements

Clara Lang, voice teacher and concert singer has a number of active artist-pupils. Among them is Zelekha Kaye, East Indian soprano, who is to give a concert at the Taj Mahal in Bombay under the patronage of H. E. Randi Maharaj Singh. Georgiana Bannister, soprano, is appearing on NBC television. Rita Madann, soprano, sang at a recent B'nai Brith program at the St. George Hotel. Still another soprano, Marie Jacobs, was presented in Yonkers, N. Y., under the auspices of the Assyrian National Association. Also in Yonkers, Margaret Barrett, mezzo-soprano, was soloist at a Christmas Club concert at the Amachassin Club, and recently was guest soloist at Church of Our Saviour, Jersey City; she is a member of the Vinaver Chorus. Earl Hammer, baritone, sings in the double quartet at St. Vincent Ferrer Church.

Eastman School of Music Holding Auditions

With a considerable number of students already admitted for September, 1949, Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., announces that indications point to early completion of enrollment for 1949-50. Auditions, already held in New York, are scheduled elsewhere as follows: Detroit, Feb. 7-8; Chicago, Feb. 10-11; St. Louis, Feb. 11-12; Cleveland, Feb. 14-15.

McCurdy and Company for the sixth consecutive year has renewed its Scholarships to the Eastman School, through Gilbert J. C. McCurdy, president of the Rochester department store. Since 1943, the music scholarship awards have totaled 46.

A SCHOLARSHIP IS BORN . . . DR. PAUL DAWSON EDDY, president of Adelphi College (left), congratulates MONA PAULEE and DONALD DAME after their concert in the college's Recreation Building to establish a music scholarship in their joint names. The first Paulee-Dame Scholarship will go to the student entering the college in the fall of 1949 who had the highest scholastic and musical standing in his or her preparatory school.

Oberlin Presents Music Events

The original Don Cossack chorus and dancers, led by Serge Jaroff, appeared at Finney Memorial Chapel of Oberlin Conservatory of Music, Oberlin, Ohio, on Jan. 20.

The Oberlin College Bands presented the Symphony Band in a concert in the same hall on Jan. 16. Arthur L. Williams, associate professor of wind instruments and music education, conducted, and George E. Waln, also of the conservatory faculty, was principal soloist, with three students, Joseph Contino, Seymour Bass and Alan Dore, assisting. The Oberlin Conservatory Orchestra, conducted by Maurice Kessler, professor of violin and ensemble, were heard on Jan. 23 in Warner Concert Hall. Stefan Krayk, also of the violin department, was soloist.

Peabody Plans Chopin Festival

A Chopin Memorial Festival, beginning on Oct. 17, 1949 (the 100th anniversary of the composer's death), will be held in Baltimore under the aegis of the Peabody Conservatory of Music and the Baltimore Symphony, according to announcement of Reginald Stewart. Several prominent artists will participate as soloists. Two years ago, also under Mr. Stewart's direction, Baltimore heard the complete works of Brahms on the 50th anniversary of his death.

Geneva to Have Fifth Contest

Prospecti have been issued containing rules and programs of the Fifth International Competition for Musical Performers, to be held from Sept. 19 to Oct., 1949, in Geneva, Switzerland. On request, they will be sent gratuitiously by the Secretariat of the Competition, at the Conservatory of Music, Geneva.

The competition, which comprises Singing, Piano, Violoncello, Oboe, Bassoon and Sonatas for Piano and Violin, offers prizes to the total amount of 11,000 Swiss francs. Names of the jury will be announced the end of February. Applications must be made not later than July 15, 1949.

N. Y. College of Music Gives "Popular" Music List

For the first time since its establishment in 1897, the New York College of Music offered a program of popular music. Entitled Melodies in Rhythm, and directed by Prof. Angela Weschler, the program was given by the duo-pianists Edward Vallely and Joseph Ciavarella, who played numbers by Gershwin, Debussy, Milhaud and their own arrangements of popular tunes, and the singers Valarie Lamoree, mezzo-soprano, and Cesare Long, tenor.

Engagements of Quincy D. Meeks

Quincy D. Meeks, violinist, appeared in a concert with his students at Midway Recreation Hall, Washington, D.C., and the following week played at Holy Redeemer Church Hall with the Holy Redeemer Senior Choir assisting. Mr. Meeks also recently was heard at the Ephesus S. D. A. Church, the Nineteenth Street Baptist Church and before the Methodist Men of Mt. Zion Church.

SCHOOL NOTES

A new music course for amateurs is being initiated by New York University, under the direction of **David Randolph.** . . . **Francine Gruder,** 7, blind since birth, made her debut as a concert soprano at Steinway Hall, New York, on Jan. 16. . . . **Leo Kraft,** 28, won the $100 Queens Golden Anniversary Prize; he is an instructor in music at Queens College.

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—Montreal Herald—Nov. 12, 1948

"Old time brilliance of full tone and melting quality of soft tone was forthcoming in ample measure. The enormously enthusiastic audience revelled in the sound of his voice, demanding numerous encores.

—Columbus Dispatch—Nov. 2, 1948

AUSTIN, TEX. AMERICAN
Nov. 23, 1948

Tenor Schipa Thrills Large Crowd Here

The great Italian tenor Tito Schipa sang at Gregory Gym Monday night with the Austin Symphony Orchestra and **thrilled a crowd of 2,200 with his well-chosen selections** from opera, Ernesto de Curtis, and the semi-popular ranks. Conductor Hendrik J. Buytendorp complemented **Schipa's excellence** by leading the Austin Symphony through a near-perfect performance of its own and beautiful accompaniment on the tenor's arias.

Schipa sang with wondrous ease, a trademark of his as the master of bel canto singing. After a selection from Verdi's "Rigoletto," he sang Una Furtiva Lagrima from "L'Elisir d'amore" by Donizetti and practically translated the aria's meaning with his **expressive rendition.** To close the pre-intermission part of the program he offered the oft-heard M'Appari from "Martha" but **he did such a good job on it that the audience called him back for two more,** "Ave Maria" by Schubert and "Plaisir d'amour," before he could leave the stage.

Schipa came back to sing with piano accompaniment two selections that achieved great popularity in this country, "Quierme Mucho" and "Amapola." The former was better known with dance bands as "Yours." The **tenor hit his high spot of the night** with "Torna a Surriento" by de Curtis and **had to sing three encores** before he could beg off and let the never-satisfied crowd go home.

"With all the musical activity in the concert world today, there is little enough of that which is known as bel canto. Beauty of tone, in the bel canto style, is characteristic of Mr. Schipa's singing. He can flood the hall with massive, vibrant waves of sound, then, without changing the quality of timbre of his tones, reduce them to the merest whisper . . . an example of superb bel canto singing.

—Columbus Citizen—Nov. 2, 1948

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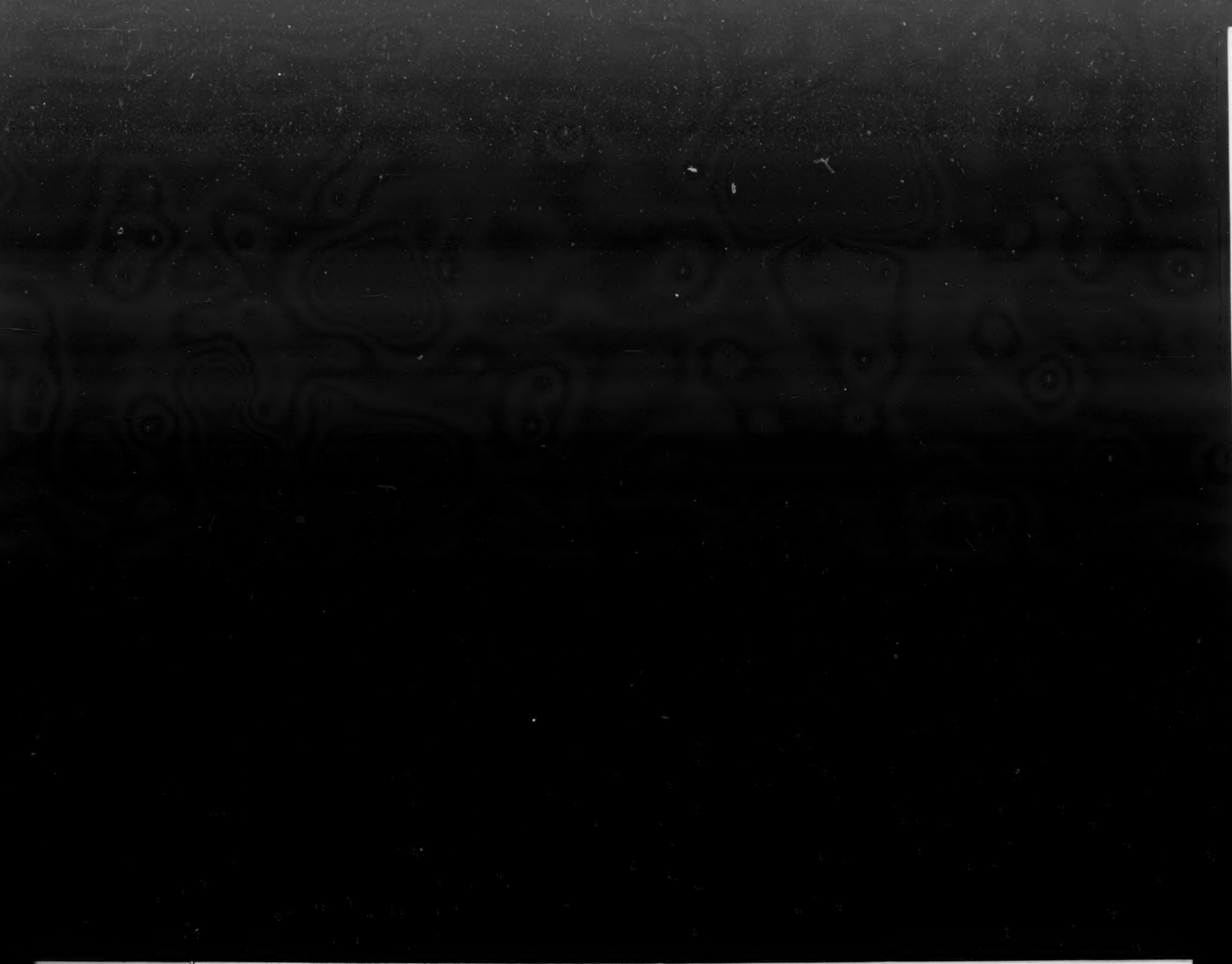
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